IN THIS ISSUE: **MUSIC OF THE REFORMATION** Part I. The Influence of Martin Luther } **By Eugene Porter Knotts**

MUSICAL COURIER

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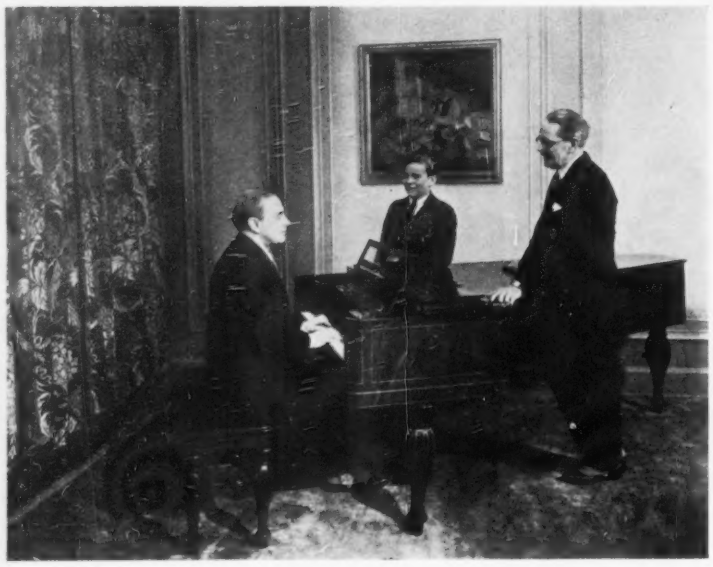
Photo by M. I. Boris

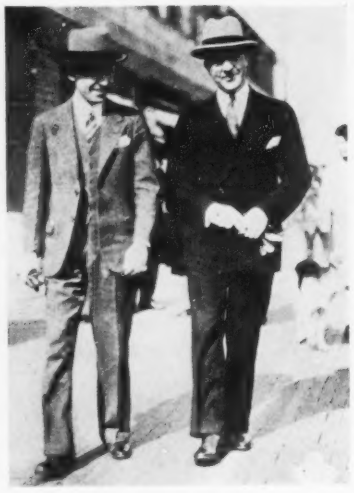
DUSOLINA GIANNINI

Sailed Recently for Appearances at the Hamburg Opera, Vienna Opera, Berlin Staatsoper and the Salzburg Festival



JOSEF HOFMANN,

pianist, at the keyboard of a piano made almost a century ago, demonstrates the instrument for the grandson and great grandson of the maker, Henry Engelhard Steinway. The instrument, the first grand piano made by the craftsman, was finished in 1836. It was recently brought to this country from Europe, where it was discovered. With Mr. Hofmann are Theodore Steinway and his son Frederick.



GUSTAV KLEMM and FREDERICK HUBER (right)

at Atlantic City, N. J. Mr. Huber, in addition to being municipal director of music for the city of Baltimore, is director of WBAL, and Mr. Klemm is program supervisor of that station and also a composer of prominence. WBAL recently was accorded full time, permission to broadcast on its own wave throughout the entire day until 9 p. m., by the Federal Radio Commission. The station is one of 10,000 watt power.

LOTTE LEHMANN,

who made her début at the Metropolitan Opera this season, has returned to Vienna, and sang a new rôle, that of Tatiana in Tschaikowsky's Eugene Onegin in her first performance of the season at the Viennese Staatsoper, April 10. The performance was conducted by Bruno Walter, who first suggested the part for Mme. Lehmann last fall. The soprano will remain in Vienna until the end of April, when she leaves for London and the Covent Garden season there.

WINNERS OF THE NAUMBURG PRIZE.

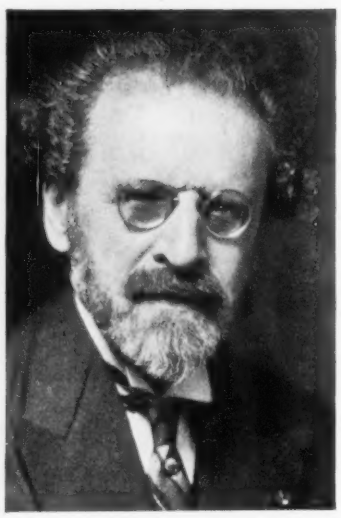
Joseph Knitzer, violinist, and Ruby Mercer, lyric soprano. The successful candidates, who were chosen from 126 applicants, will be awarded New York début recitals; in accordance with the rules of the Walter W. Naumburg Musical Foundation. Miss Mercer is from Ohio. She is a student at the Juilliard Graduate School. Mr. Knitzer is a graduate of the Institute of Musical Art and also a student at the Juilliard Graduate School. He has appeared as soloist with the New York Symphony, the Detroit Symphony, and twice with the Chautauqua Symphony orchestras.

VICTOR PRAHL,

American baritone, in his studio at Cagnes-sur-Mer on the Riviera in France.

IDELLE PATTERSON

is not only the teacher of prize-winning singers but owns blue ribbon dogs. Here she is shown with Sir Jasper and his son, Junior, at her country place, Beechwood, N. J., where she and her husband, Russ Patterson, will hold classes this summer. They are also to teach several days a week in New York City.



SIGISMOND STOJOWSKI

assisted the Durieux String Quartet recently at the fifth and last Twilight Musicale, held in the Grand Central Galleries, New York, for the fund for needy artists.

HORTENSE MONATH,

pianist, was assisting artist at the season's final concert of the New York Chamber Music Society in the Hotel Plaza, New York, on April 8.

(See Inside Back Cover for Additional News Pictures)

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April 21, 1934

Music Supervisors National Conference Meets in Chicago

Twenty-third Assemblage of School Music Leaders, Held in Midwestern Metropolis from April 8 to 13, Attracts Nearly 5,000 Delegates and Many Visitors—Contests, Discussions and Concerts Features of Sessions

By JEANNETTE COX

CHICAGO.—That the problems and difficulties of these trying times, when the place of music in general education has been challenged, have not dimmed the indomitable spirit of the Music Supervisors National Conference was evidenced by the large attendance at the biennial meeting in Chicago. Between four and five thousand delegates from all parts of the country came to gather inspiration and enlightenment at the twenty-third meeting, in the Stevens Hotel, April 8 to 13. Envisioning the needs of the time, President Walter H. Butterfield and his executive committee chose themes, speakers and features that provided a program to fit present conditions. There were many speakers, a wealth of forums and demonstrations, concerts and interesting social events. The meeting was replete with information and instruction.

Inasmuch as the scope of the conference is constantly broadening and as its present name apparently limits it to supervisors, it was deemed advisable to change the name to the Music Educators National Conference.

NEWLY ELECTED OFFICERS

Herman F. Smith, of Milwaukee, Wis., is the new president; Walter H. Butterfield, retiring president automatically becomes first vice-president, and Louis W. Curtis, of Los Angeles, Cal., is the new second vice-president. C. V. Buttelman, of Chicago, remains as executive secretary. New members on the executive committee include John W. Beattie, of Evanston, and William W. Norton of Flint, Mich. Charles B. Righter, of Iowa City, has been added to the board of directors. The following members of the executive committee continue in office: Ernest Hesser, of Cincinnati, O., and R. Lee Osburn, of Maywood, Ill.

In his address of welcome at the official opening session on April 9, Dr. William J. Bogan, superintendent of Chicago schools, defended music as a "fundamental in general education and a cultural necessity." In reducing their budgets many schools have included music in the so-called "fads and frills" and are assuming that it can be dropped from the course of study without serious loss to the student. "Private and parochial schools appreciate the value and beauty of music," declared Dr. Bogan, "but financial depressions and political extravagance demand a sacrificial goat be made in the tax-supported school. The evil deeds of politicians are piled upon the little goat called 'music,' which with a well directed kick is propelled into the bush, leaving its tormentors with a warm glow of virtuous satisfaction." He emphasized the urgent need for a declaration of faith that the arts are not optional luxuries for the few, but are essential for the complete living of the many. Dr. Bogan, who is general chairman of the 1934 convention committee, greeted those in attendance at the conference wholeheartedly and he and his various efficient committees and sub-committees did their utmost to make the visitors welcome and the meeting a success.

Clarence C. Birchard was enthusiastic in his response, and Mr. Butterfield spoke briefly and pointedly on conference matters.

PROBLEM OF LEISURE TIME IS IMPORTANT ISSUE

One of the general themes of the session was The Leisure Time Program, on which the conference is cooperating with the various national and local agencies concerned with this movement. Several speakers during the five-day session outlined comprehensive plans for participation of the conference and its members. It is the belief of the Music Supervisors National Conference that "Science and the machine have added so much to living that we may have rated them above human values"; that inasmuch as "life tends to be overmechanized, education today must concern itself with physical and mental health and with emotional, social and spiritual responses as well as with reasoning powers."

Lorado Taft, Chicago sculptor, spoke on The Problems of Leisure, suggesting that people turn more to music and the other fine arts now that science has brought more leisure. Dr. Ernest H. Wilkins, president of Oberlin College, delivered an address on Social Betterment Through Art, declaring that music comes first in social betterment. Sir Hugh Roberton, of Glasgow, Scotland, gave an illuminating address at the luncheon of the American Choral and Festival Alliance, of which Mrs. William Arms Fisher is president. He stated: "By participation in music you will become richer men and richer women; men and women more capable of contribution to the civilizing influences of your times. We do not pretend to save souls by music but we do pretend to make souls more worthy of saving." He further con-

(Continued on page 7)

Harty to Conduct In Australian Cities

LONDON.—Sir Hamilton Harty has left England for a three-months' concert tour of Australia, during which he will conduct in many of the large cities of the Commonwealth.

Sir Hamilton is under engagement to the Australian Broadcasting Commission, functioning under the authority of the Australian Government. The commission has organized an Australian orchestra for the concerts, and Sir Hamilton will have under his baton between seventy-five and eighty performers selected from the country's finest talent.

Arrangements have been made for a series of concerts in Melbourne and Sydney which will probably be extended to other cities. The programs arranged by Sir Hamilton comprise extensive selections of standard and modern music, a great deal of which, however familiar it may be to Australian music-lovers, has not been performed there under so authoritative a conductor. M. M.

Ernest Bloch's Sacred Service Given Its American Première

Work Performed by Schola Cantorum—Oratorio of Mixed Musical Styles with Basis of Philosophy—Choir of Pius X School Sings

By HORACE JOHNSON

The first American hearing of Ernest Bloch's Sacred Service (Avodath Hakodesh) took place at Carnegie Hall on April 11. The composer conducted, the chorus was that of the Schola Cantorum, Friedrich Schorr sang the baritone soli (which represent the Cantor in the Service) and eighty members of the Philharmonic constituted the orchestra.

In the Musical Courier of March 31 there was a complete description of the nature of the Sacred Service on the occasion of its première a few weeks ago in Turin, Italy. That report explained fully the musical and philosophical intention underlying this latest work from the pen of Ernest Bloch, whose intense concern with Judaism and Hebrew music has been demonstrated often in years past, through his compositions, interviews and lectures.

RITUALISTIC LIMITATIONS TRANSCENDED

Musical Courier readers will recall that the Turin review set forth Bloch's intention to adapt the Avodath Hakodesh (Sabbath Morning Service in the Union Prayer Book) so that it might transcend the limitations of ritual use and represent a universal exposition of faith in the brotherhood of man and the amity of nations. Also expressed by the various prayers which Bloch includes in the rearranged Service, are the composer's mirrowed reflections on life, death, and man's relations to God and Creation.

Felix Warburg, New York banker, commissioned Bloch to write the Sacred Service, and he went abroad in 1930 and devoted himself to the task uninterruptedly for three years, meanwhile giving up all other musical work.

Whether or not the Sacred Service is a convincing philosophical document, need not detain us at this time. Those who know Bloch's sincerity, fervor, and humanitarianism, will find them echoed in the ecclesiastical texts which he selected for his oratorio.

ADEPTLY FASHIONED SCORE

Judged as oratorio, the Sacred Service is an expertly fashioned piece of choral and orchestral construction, interspersed with symphonic episodes and baritone solo passages. The composer frequently employs ancient modes in his music but also makes use of later styles, even those of the present moment. At all times the orchestration is resourceful and often richly colored. Moods of simplicity, adoration, mysticism, ecstasy, and religious proclamation, are followed faithfully and furnish ample contrast. At moments the music touches high degrees of dramatic force, emotional eloquence, and direct musical beauty. On the whole, the Sacred Service is further evidence of Ernest Bloch's fertility and skill as a composer in the larger forms. Friedrich Schorr, singing his soli with noble tone and declamation, filled his delivery with impassioned feeling. The chorus of 250 voices assisted splendidly, with sonorous volume, spirited attack, and excellent intonation. The Bloch conducting was more enthusiastic than subtle or distinguished.

Under Hugh Ross, regular leader of the Schola Cantorum, there were finely purposed and striking hearings of the Organum Quadruplum (Sederunt Principes) by the twelfth century composer, Perotinus; Bach's cantata No. 172, Erschallet, ihr Lieder; and Brahms' Gesang der Parzen (Song of the Fates).

In the Perotinus example, the Schola Cantorum was augmented by the choir of the Pius X School of Liturgical Music (College of the Sacred Heart) which helped to give authentic atmosphere and characterization to the performance.

A beautiful and moving interpretation of the Bach cantata (with Schorr as soloist) was effected by Mr. Ross and his well trained and eagerly responsive singers.

It should be mentioned that Everett Tutchings played the organ at this concert.

Enthusiasm gripped the capacity audience (including many Hebrew and Christian clericals) and reached its highest point after the Sacred Service. Its composer had an ovational reception.

Probably for political reasons, a cordon of police was posted at the various doors of Carnegie Hall, but nothing untoward occurred inside.

Performances of the Sacred Service are not likely to be frequent in New York. The one of last week is said to have cost $8,000, defrayed by subscription on the part of various organizations and individuals.

Bach Is Chief Leitmotif To Berlin's Eastertide

Passion Music by the Leipsic Cantor and Other Ancients—More Bach by Edwin Fischer and Orchestra—Nazi Speaker Expounds New Musical Creed—U. S. Consul's Wife Gives Song Recital—Electricity Tycoon Conducts Schillings Program

By FRANK PATTERSON

BERLIN.—Good Friday and Easter celebrations in the German capital have as usual brought a crop of sacred music both in churches and concert halls. Passion music is the order of the day and besides the inevitable St. Matthew Passion of Bach there have been presentations of a Passion by Georg Philip Telemann (1681-1767), under the direction of Dr. Hans Hörner; a Passion according to St. John by Leonhard Lechner (ca. 1550-1600) and the Passion according to St. John by Bach. Besides this there were performances of Beethoven's Missa Solemnis and no less than six performances of Wagner's Parsifal.

But despite this flood of sacred music there has been no dearth of the secular variety, both old and new. Of the two the old has been more enjoyable and this applies particularly to the concert given by Edwin Fischer, Swiss pianist, with his chamber orchestra. His appearance here is always noteworthy, and with his orchestra it is an event. He sits at the piano, his back to the audience, the orchestral players clustered about him. Time is kept with his two arms when he is not playing; with his head and body, when he is.

At his latest concert he gave Bach's concerto on the cantata, Geist und Seele sind verwirrt; the Brandenburg concerto; a Canzone a 15 voci by Gabrieli; Bach's choral prelude, Herzlich tut mich verlangen, and Ricercare aus dem Musikalischen Opfer; and finally Mozart's concerto in G (K. 453).

The players in his orchestra are excellent (notably the soloists, Bode, trumpet; Hering, oboe; Ermeler, flute; Strub, violin) and devoted to their leader, confident of his musicianship and anxious to carry out his inten-

(Continued on page 24)

Coates and Cortot Win Success at Monte Carlo

Anglo-Russian Introduces British Works for First Time—French Pianist Serves as Conductor and Soloist—Cooper, Scotto, Hoesslin Also Conduct—Many Favorite Soloists Heard

By RAYMOND HALL

MONTE CARLO.—The lyric season continues brilliantly in this trim little principality—music capital of the French Riviera. Although Nice, close by, competes in the operatic field, Monte Carlo easily maintains a leading position by virtue of its rich and high-grade concert offerings. For this thanks are due to the discrimination and organizing ability of Charles Putnam, the Casino Theatre's concert director. To him belongs the credit of bringing to Monte Carlo a long and luminous galaxy of the world's outstanding conductors and recitalists such as would be inconceivable in any other town of this size but is an accomplished fact in this pretty little playboy's paradise of the Azure Coast. Whence Leblanc's classic sanctuary becomes a Mecca of art, as well as of fashion.

An event of the first importance here was the coming of Albert Coates to conduct a festival program of English music comprising Purcell's suite for strings (in Coates' own arrangement), the Elgar Enigma Variations and Vaughan Williams' London Symphony, all local novelties. The neglect of English composers here as well as in many other Latin music centres was a particular anomaly in view of the Riviera's predominant Anglo-Saxon clientele, and from this aspect first of all, Mr. Putnam's initiative was a praiseworthy first step to fill this inexcusable hiatus. In the second place he could not have found a better man for the presentation than Albert Coates.

As was to be expected, the mere announcement of his name brought to the theatre a large representation from the British, American and Russian colonies of the Riviera in addition to the regular patrons. They were not disappointed. From remarks heard in the hall and foyer it is a long time since Monte Carlo has been privileged to hear a batonist of this signal calibre, an opinion in which this reviewer, present at the concert can heartily concur. Unlike some other prominent conductors of today who are fast losing their grip with the advancing years, Coates maintains the same brilliant form which New York stadium patrons so well remember. He completely won not only the audience but also the orchestra itself and was acclaimed with the enthusiasm which may be imagined. Space prevents dilating on the various readings; suffice to say it was a rich experience.

Coates was followed on the Casino podium by Emil Cooper, in an Italian festival program whose novelties were deplorably mediocre items by Alceo Toni and Nino Cattozzo.

(Continued on page 24)

Toscanini to Appear in Paris

Arturo Toscanini will conduct the Straram Orchestra in Paris, on May 27 and 29, at the Theatre des Champs Elysées. The *maestro* is to sail from New York on the Ile de France, May 5.

MUSIC OF THE REFORMATION

Part I: The Influence of Martin Luther

By EUGENE PORTER KNOTTS

THE religious revolution that changed the world, possibly from being a place of gross darkness and despair to a realm of gladsome light and truth, began smouldering in the hearts of the people during the Renaissance. It started to take fire during the latter part of that period in which the Christian civilization advanced so rapidly through inventions, discoveries, and the assertion of individual opinion (instead of the masses takng for granted the judgments and thoughts of the rulers). In religious matters the people still clung largely to the leadership of the high church dignitaries, who kept the Bible a closed book which only they might interpret and made Christianity a dark, mysterious thing for the layman. At the same time there was within the hearts of some the feeling that the Christian religion should also share in the new movement of freedom of thought and deed with which the age was invested, but they lacked a leader to fan the flickering flames.

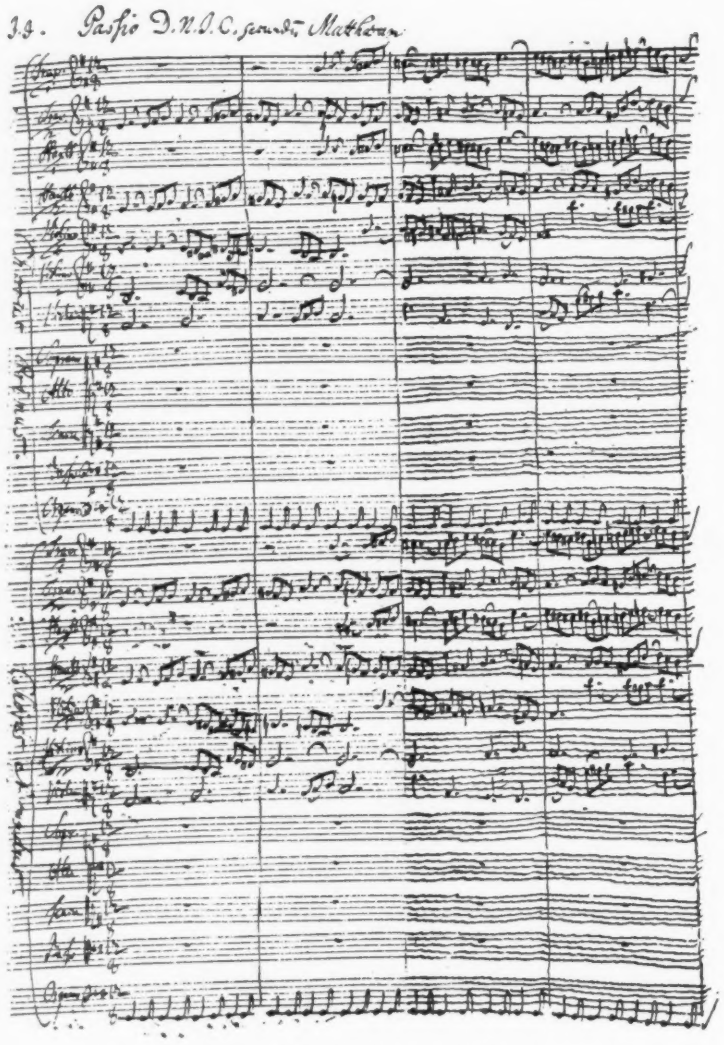
The period of the Renaissance came through the Crusades, which brought together large bodies of men from various countries and resulted in discussion of one another's problems. The opening of new vistas through travel, acquaintance with arts and culture of other races, brought mental enlightenment.

The long static period of European civilization known as the Middle Ages was doomed by the spread of knowledge and inventions.

To define exactly the time when the Renaissance ended and the Reformation began is a difficult task (the year is approximately 1500). During the last years of the Renaissance, in the small city of Eisleben, Germany, was born Martin Luther, who was to make his impress on the world as a great Christian leader, one of dauntless courage, of crystal truth. The young German boy rose in stature and in grace. He possessed an attractive singing voice and musical talent which aided him in his life's work. Early he made a mark for himself as a theologian, and became an authority on the Holy Scriptures, at the University of Wittenberg. As he progressed in knowledge of the Bible, Luther felt more and more the right of the individual to worship according to the faith within him. This thought was brought to light after two visits to Rome, when he published the ninety-five theses at Wittenberg, with which he fanned the smouldering embers of religious freedom into a vital fire, out of which the best and finest came unharmed and preserved for us who live today. The spirit of the Reformation spread from Germany until it included practically all of the Christian world of the sixteenth century.

Luther's Active Achievements

Martin Luther, freeminded and liberal, yet careful and thoughtful in his decisions, said: "I am not of the opinion that the teachings of the Gospel tend to check the growth of art, as some deluded clericals pretend. It is my belief that all arts, especially music, might advantageously be used in the service of Him who created them."

It is indeed fitting that such a man should have been destined to act as the leader in a great movement, and that from his youth he should have been a lover of music and a singer of excellent talent, for music contributed the greatest share of the aid rendered by the arts to Protestantism, and this is due to the emphasis which Luther stressed in the music of his church. He taught that music ranks next to religion as a moral agent. The influence Luther is supposed to have exercised over the art of music has never been generally acknowledged.

BACH'S ST. MATTHEW PASSION,

one of the supreme examples of Protestant church music. The first page of the manuscript score.

The Renaissance affected musical art much later than the other arts because music had no prototype, nothing to follow, nothing even to imitate. The poet, the painter, the architect, everywhere found expression of ideals in nature and in the new culture, but music had none of these. It had to progress through a period of intricate development, a period which we now call the epoch of vocal counterpoint, which was characterized by the rise of the various contrapuntal schools in France, the Netherlands, Venice and Rome. Thus in Luther's period we find the church music of that more advanced contrapuntal style which in Germany developed into the German Chorale—that solid, stately, awe-inspiring form of hymn tune. It may be said that the Renaissance of music came during the Reformation, for in truth that period of religious development most certainly gave rise to the opportunity for musical expansion.

The Catholic Church had consistently and persistently confined the office of song to a select body of priests and minor clergy; the people had no share in it. This was regarded as a liturgical necessity, intimately connected with the Roman theory of the priesthood. Luther rejected this tenet, claiming for the people of the congregation their right of participation in singing hymns. In rejecting this theory he also cast aside the Catholic form, translating the best of the hymns of the priests from the Latin into German, a tongue which the people could sing with understanding. Further, Luther changed the general text of the hymns from an emphasis upon the Virgin Mary to a study of Christ, His work, life and spirit.

Luther himself loved to take part in the contrapuntal part-songs of his day. Under his direction there was printed a Sacred Song Book for three, four and five voices, proving most conclusively that he believed in polyphony as well as in unison song, as a means of praising God.

Derivation of Material

For the melodies of the chorales, the congregational songs, Luther chose the grandest hymns of the Catholic Church, folk songs and some which he himself composed. In making these selections he called to his aid Johann Walther, chorister to Frederick the Wise (to whom belongs the honor of being the first to harmonize the hymns after the manner of secular song), and Conrad Ruff, chorister to the Elector of Saxony. Together they produced, in 1526, a complete German Liturgy with a number of hymns for the congregation. These hymns spread over Germany like wildfire. They were full of dignity, and while the melodies of many of them are taken from the Catholic Church, or Gregorian modes, occasionally there peeps out at us the true folk-song spirit which was then so prevalent.

These hymns attained to such popularity in Germany that a noted Cardinal of the day said, "The whole people is singing itself into the Lutheran doctrine,"—a splendid tribute to the power of the chorale and this reformer's efforts. Within a very short time the few tunes which Luther had selected and published were found inadequate for the needs of his church and therefore he had to find new material. He discovered it in the work of his contemporaries who were involved in the contrapuntal developments of the day.

Owing to the fact that Luther used some of the best music of the Catholic Church, certain Roman musicians declared that all that was claimed as new in the music of the new church was to be found already in the old Gregorian *Cantus Choralis*, and that better material was contained in the polyphonic compositions of the older church masters. Although this was true to a certain extent, there are other factors to be considered: the fact that the Germans were singers of no small ability; and that Luther did push forward with the music of his church, rather than remain content to rest on past achievements.

Development of Chorale Style

The works which figured so prominently in the early Lutheran Church were called "chorales" for the reason that they were written purely for the voice and were sung, generally, without accompaniment. The chorales were all written strictly in contrapuntal style. The earliest of the hymns were sung in unison. However, as the musical art developed, the tunes were harmonized in two, three and four parts and with the aid of organ and choir the worshippers were trained to sing in four-part harmony. Luther's desire that many of the chorales should be sung thus is seen from their publication in that form. Although he favored and greatly advanced polyphonic singing, for really effective congregational singing he sometimes used but one part, everyone singing in unison the great, striding, rhythmic melodies. As the music of the day grew, it became more difficult to perform. Therefore more use was made of especially trained choirs, who were able to cope with it successfully. This custom of singing in parts, by Luther's order, was introduced in the schools as well as in the churches, and did much to make Germany prominent among the musical nations.

The chorales of Protestant Germany furnish us with the best illustrations of perfection in metrical tunes. Some of the best known of the chorales which have come down to us are: Nun danket alle Gott, Old Hundred, Ein' Feste Burg, O Sacred Head Now Wounded, Out of the Depth I Cry to Thee, Commit Whatever Grieves Thee. One of the latest and best known chorales of the period is by the poet Paul Gerhardt, O Bleeding Head.

It was sacred music of this class that supplanted settings of the Ave Maria, Ave Maria Stella, Regina Coelorum, and Salve Regina, leading to an entire change in text, expression and melody; and it was this change that helped in the birth of a new class of music—cantatas, Passion music, and oratorios. Into these new forms of religious music was infused a dramatic expression which hymns had never known before.

Other Composers of the Period

Passion Music has played a very prominent place in Germany's melodic history. This was a presentation of the Passion of our Lord in song, taken from the four Gospels, each version of the story being treated separately. The earliest presentations consisted of intonations of the story by the priests; later choruses were added, which developed from the unison chorus into three, four and five part harmony. This form of devotional worship grew as the years rolled by until the greatest of all the Passion Music was composed, the Saint Matthew Passion by Johann Sebastian Bach. The text for the Passion Music was entirely scriptural, and the influence of this

(*Continued on page* 15)

JOHANN SEBASTIAN BACH,

from the portrait in the Municipal Museum at Erfurt. The photograph was made of the painting in its original condition.

JOHANN SEBASTIAN BACH,

from the painting by Haussman, engraved by S. G. Kütner, Leipsic, 1774.

Nation's Supervisors Discuss Problems in Chicago Biennial

(Continued from page 5)

tended, "It is a new world that confronts us today, a world in which music and the arts generally must play their part if that civilization, which has been so dearly bought, is to be saved. For the first time in the world's history music enters the arena of politics. Our place must be acknowledged, our place not merely as decorators, or ornamentors, but as actual builders, builders of a new society, a new commonwealth in which music will be no Cinderella, no mere dispensable handmaiden, but an integral part of our social life and well-being." In his speech he showed the great lineage and the high purpose of music, its permanent value, its present-day function in the body politic, and its function in solving the problem of welding this continent into a homogeneous national unity.

Addresses on Educational Topics

Sir Hugh further emphasized the leisure time theme in his address before the delegates on Thursday morning, entitled Philosophy and Practice of Adjudication. Phillip La Follette, former governor of Wisconsin, had much enlightenment on this subject in his address, The New Culture and the New Era, as principal speaker at the biennial dinner on Thursday evening. Rabbi James G. Heller of Cincinnati further advanced the idea in his paper on Education Through Music, from the General Viewpoint. Geoffrey O'Hara, too, gave some thought to how music appreciation may function in the leisure time movement and aired his views on the subject on Thursday morning. A symposium on the leisure time problem and the conference's deep interest in it consumed the greater part of the Friday morning session. Eugene T. Lies, of the National Recreation Association, introduced the subject, Music and the New Leisure. Harry F. Glore, supervisor of community music of the Recreation Commission of Cincinnati, O.; Mrs. William Arms Fisher, president of the American Choral and Festival Alliance, and Osbourne McConathy, chairman of the M. S. N. C. Committee on Music and Leisure Time, brought their valued opinions to this vital matter.

Contests

Great interest centered around the national high school solo singing contest, the first in the history of the Music Supervisors' National Conference. The contest was made possible by the American Academy of Teachers of Singing with the coöperation of the Chicago Council of Teachers of Singing. The preliminary competitions were conducted by the sectional conferences and twenty-two students who had received honor awards took part in the finals on Wednesday morning and afternoon at the National Conference. The five winners chosen were: Gladys Butlin, soprano, of Detroit; Anna Barsamian, contralto, of Providence, R. I.; Linn Ledford, tenor, of Grand Rapids, Mich.; Charles Bergener, tenor, and Bernard Tiede, baritone, both of Rochester, N. Y. They will receive a full free scholarship in singing for one year at one of the following schools: Eastman School of Music, New England Conservatory, Institute of Musical Art of the Juilliard School of Music, the Cincinnati Conservatory of Music and the Denver College of Music. Carol M. Pitts, Mabelle Glenn, Dudley Buck, D. A. Clippinger and Thomas N. MacBurney officiated as judges. Frederick H. Haywood, member of the Academy of Teachers of Singing, had charge of the contest.

Another interesting feature was the ensemble competitions under the auspices of the National School Band and Orchestra associations, held on Monday morning and afternoon. In the competition of the wood-wind quartets, Hobart High School of Hobart, Ind., placed first; in the string quartet groups, three were rated as of equal excellence and placed first—John Adams High School and the Glenville High School, both of Cleveland, O., and Lane Technical High of Chicago. Among the wood-wind quintets, the groups from Lane Technical High and Glenville High were grouped first. In the brass sextet contest, Proviso Township High School of Maywood, Ill., and Deerfield Shields High School of Highland Park, Ill., both received first rating.

Varied and Interesting Papers

The addresses and papers read throughout the five-day session were wide in scope and proved of practical and vital importance. Dr. Frederick M. Hunter, chancellor of the University of Denver, talked on The Fusion of Art Forces with Life. Education through Music, from the School Viewpoint was the subject on which Dr. C. H. Lake, superintendent of schools of Cleveland, spoke. Sir Hugh Roberton delivered an eloquent address on Philosophy and Practice of Adjudication. There was much food for thought in Dr. Alexander J. Stoddard's paper on The Relation of the Arts to the Purposes of Democracy. He is superintendent of Schools at Providence, R. I. Of particular interest were the addresses of the Rev. D. F. Cunningham, superintendent of the archdiocesan schools of Chicago, and of the Rev. Edwin V. Hoover, directorof the Cathedral choristers. Father Cunningham expressed his very practical thoughts on the value of music in education. In his talk Father Hoover threw new light on sixteenth-century polyphonic music, and music in the Catholic Church.

Innumerable Section Meetings

Whether interested in music in the elementary grades, in high school, in college or university; in vocal or instrumental music; in supervision, administration or in teacher training; in rural school music, festivals, contests or music teaching by radio, one found much that was of benefit throughout the week. Daily section meetings, at which many authorities talked and many demonstrations illustrated the talks, proved highly illuminating for the knowledge-seeking teacher, student or supervisor.

The first of these took place on Tuesday morning. Vocal music in the junior and senior high schools was discussed from the chorus angle by Kenneth G. Kelley and Laura Bryant. Ebba H. Goranson spoke on the organization and maintenance of the a cappella choir. Helen M. Hosmer chose as her subject, After High School—What? Music was furnished by the Junior High School Chorus of Whiting, Ind., under the direction of George Calder; by the A Cappella Choir of Lindblom High, under David Nyvall, and by the Madrigal Singers of the State Normal School of Potsdam, N. Y., under Helen M. Hosmer.

For the first time in the history of the Conference a place on the program was given to parochial schools. A creditable demonstration of the high standards of music in the catholic schools was given in the beautiful singing of a sixth grade chorus from schools conducted by the Sisters of Mercy, under the direction of Sister Mary Adele, director; of an eighth grade chorus from St. Sabina, St. Brendan and the Visitation schools conducted by the Dominican Sisters (Sister Mary Antonine, director); and by St. Giles Surpliced Choir from Oak Park, Ill., under Sister Margaret Mary's direction. Likewise exquisite singing was set forth by the Cardinal's Cathedral Choristers, under the Rev. Edwin V. Hoover's direction.

Rural school music was discussed by Ada Bicking, as chairman, and a group of ten supervisors and teachers. College and university music was thoroughly covered by Dean Gordon J. Laing, Prof. Otto Kinkeldey, Glen Haydon and Prof. Carl Bricken. A program of American compositions for piano and clarinet by Burnet C. Tuthill, clarinettist, and Rudolph Reuter, pianist, added enjoyment to this program. At the music supervision meeting, over which Russell V. Morgan presided, such men as T. P. Giddings, John W. Beattie, John C. Kendel and George L. Lindsay presented much valuable information.

Instrumental Music in Schools

Wednesday morning's section meetings were devoted to instrumental music in junior and senior high schools, music theory in high schools, music administration and general elementary music. George H. Gartlan was the chairman of the music administration group, offering many solutions to the problems faced by directors of music in large cities. Among the instrumental group, the speakers included George Dasch, Mark H. Hindsley, William D. Revelli, A. R. McAllister and Lee M. Lockhart. Music was furnished by the Lane Technical High School String Octet and Woodwind Quintet under the leadership of Oscar W. Anderson. At the music theory meeting the final report of the committee on music of the secondary education board was presented by Peter W. Dykema, and comment made upon it by Karl W. Gehrkens, Paul J. Weaver and Melville Smith. Jessie Carter, Margaret Taylor Shepard, and Will Earhart were the speakers in the elementary music group. Music was offered by second and third grade pupils from Wheaton, Ill., a sixth grade chorus from Cicero, Ill., and the Maywood Junior Band, under Wesley Shepard.

On Wednesday afternoon elementary school instrumental music, research in music education, voice training classes and a class piano demonstration filled the section programs. Agnes Benson, of Chicago, presided over the class piano demonstration, at which programs by beginners, advanced, senior high and private pupils were offered. At the voice training meeting, Frederick H. Haywood gave a demonstration of the voice training class, showing its development, organization, technical and interpretative procedure, teacher training and value for the classroom teacher. Pupils from Hyde Park High School were used in the demonstration. Alfred Spouse and Marshall Bartholomew presented interesting papers on voice training in the schools. The A Cappella Choir of Tulsa, Okla., under the direction of George Oscar Bowen, did exquisite singing in demonstration training in the glee club period.

Vocal ensembles, teacher training, festivals and contests, music appreciation, and music instruction by radio forums, on Thursday afternoon, interested large groups. Discus-

(Continued on page 23)

Menuhin Contributes Services for San Francisco Symphony Fund

Audience of 7,000 Guests Greets Him—Orchestra Led by Alfred Hertz

San Francisco, Cal.—In spite of his travels the world over and the long series of sensational successes that have been heaped upon him, Yehudi Menuhin has never forgotten San Francisco where he spent his early boyhood, nor that it was Alfred Hertz, former conductor of the San Francisco Symphony Orchestra, who, by having presented him as soloist with the orchestra when but six years of age, provided him with his first opportunity.

Besides being a great artist, Yehudi is a young gentleman of his word. Months ago, while on a return visit to San Francisco, Yehudi promised he would one day in the near future prove his loyalty toward his "home" city by appearing with the San Francisco Symphony Orchestra, knowing it to be in need of financial aid, and donating his fee to its Maintenance Fund. At the same time, Yehudi announced emphatically that when the day came for him to make this appearance he would have no one other than his old friend and first conductor, Alfred Hertz, at the helm of the orchestra.

For the purpose of fulfilling this promise, Menuhin made a special trip across the continent to San Francisco, where in the Exposition Auditorium (chosen in preference to the Opera House because of its greater seating capacity) he played the brilliant Symphonie Espagnole of Lalo, the D major concerto of Paganini, and the newly discovered D major concerto (called the Adelaide) of Mozart. Needless to say, the violinist proved a sure-fire box-office attraction. The auditorium housed about 7,000 persons. Thanks to the generosity of Yehudi, likewise that of Mr. Hertz, who conducted without remuneration, the orchestra's maintenance fund has been swelled by more than $10,000.

Recipient of Ovations

As often as Yehudi has played in San Francisco he has never provided his audience with a finer example of his art than he did upon this occasion. Throughout his performance, he demonstrated a technical mastery of his instrument that was only equalled by the spirit of his playing. His tone was always transparent and beautiful.

It goes without saying that Yehudi was the recipient of one ovation after the other. Even before he had finished the Paganini concerto which came last on the program, the audience to a single man arose from their seats cheering and applauding this young wizard of the bow. Mr. Hertz, too, came in for his share of appreciation. His orchestral accompaniments were finely proportioned and exceedingly eloquent.

Directly after the intermission, Richard M. Tobin, president of the Musical Association of San Francisco, addressed the audience. In behalf of the Association, he thanked both Yehudi and Mr. Hertz for their devotion to the cause of the San Francisco Symphony Orchestra. He appealed to those present to support the orchestra so that it might continue as one of the great artistic and cultural institutions of the Far West. He extolled the artistic achievements of Yehudi, climaxing this portion of his talk by crowning the boy with a huge laurel wreath. C. H. A.

IN NEXT WEEK'S ISSUE

MUSIC OF THE REFORMATION

Part II. The Influence of Palestrina

By EUGENE PORTER KNOTTS

$25,000 Drive Started for Stadium Concerts

Mayor LaGuardia Sponsors Collection Fund—Eight-Week Season Planned

Sponsored by Mayor F. H. LaGuardia, a drive is under way for $25,000 to assure concerts in the Lewisohn Stadium, New York, for the coming summer. The Mayor, for sixteen years an ardent patron of these concerts, immediately responded to a request that he head the campaign when he learned from Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, that $25,000 was needed to make possible the continuance of the concerts. The campaign is known as the Mayor's Stadium Concerts Fund. Contributions from one dollar up are asked. The Mayor will personally acknowledge each donation.

Replying to a letter from Mrs. Guggenheimer, the Mayor said that in his opinion the Stadium Concerts, Inc., was a non-profit-making institution of enormous cultural and recreational benefit to the people of the City of New York, and therefore should have popular support of the city's music-lovers who have benefitted from the concerts in the past. Mrs. Guggenheimer's letter pointed out that $50,000 was needed to continue for the summer, of which $25,000 was already in prospect.

The season being planned spans the eight weeks beginning June 26 and ending August 20, during which time the New York Philharmonic-Symphony Orchestra will be conducted by José Iturbi, Eugene Ormandy and Willem van Hoogstraten. Orchestral concerts will be given five evenings a week, the other two being devoted to opera under the baton of Alexander Smallens. New works scheduled include Ernest Bloch's Sacred Service.

Contributions should be addressed to the Mayor's Stadium Concerts Fund, 113 West Fifty-seventh Street, New York. Checks should be made payable to the Stadium Concerts, Inc.

New York Philharmonic to End Campaign with Dinner and Concert

Felix M. Warburg, one of America's outstanding figures in finance, in music and in philanthropy, urged the necessity of supporting the New York Philharmonic-Symphony Orchestra in an address during the intermission of the orchestra's concert at Carnegie Hall, New York, on April 15. Both concert and appeal were broadcast over the nationwide Columbia network. Mr. Warburg is a member of the board of directors of the Philharmonic-Symphony Society, as well as a member of the Steering Committee of the campaign now making a concerted effort to raise the last $100,000 of the required $500,000 to guarantee the deficit of the orchestra for three years.

Plans for the dinner and musical evening which ends the campaign on April 30, in the grand ballroom of the Waldorf-Astoria, are progressing rapidly. The entire New York Philharmonic Orchestra has volunteered its services for this occasion, through which it is hoped that any amount still needed to complete the $500,000 guarantee fund will be raised by amounts in excess of the actual cost of the dinner. Boxes have already been reserved by many of the directors and members of the Women's Auxiliary Committee of the Philharmonic-Symphony Society. The dinner that evening will follow a reception. The speeches and music program introduce, besides the orchestra, several distinguished artists of concert and radio.

Spring Music Week at New York University

The first Spring Music Week at New York University consists of three concerts, planned to represent the collective efforts of the musical forces of the Washington Square College of the University. The dates are April 23 (afternoon), April 25 (evening) and April 28 (evening). The first, an all-Mozart program by the Washington Square College String Quartet, takes place in the university's Playhouse; the second, a performance of Handel's Semele by the Washington Square College Chorus, in the Judson Auditorium; the final event, a concert by the Washington Square College String Orchestra, including the première of a suite for strings by Prof. Philip James, head of the music department of the university's College of Fine Arts, and Telemann's Sea Suite, is to be held in the Education Auditorium. Prof. Martin Bernstein is in charge of this music week observance.

Albert Coates in Russia

Riga.—Albert Coates, on his way to Leningrad to conduct five concerts, led one at the Latvian National Opera House here. The program included Vaughan Williams' London Symphony, which had not previously been heard in this city. Mr. Coates returns to Riga in April to direct Strauss' Salome.

R. R.

National Symphony Orchestra Forms Men's Committee for Financial Drive

$60,000 Fund Still Short $16,500—Anonymous Donor Gives $5,000 to Engage Artists

WASHINGTON, D. C.—As the National Symphony Orchestra's concert season for 1933-34 is brought to a close, the organization finds itself still lacking $16,500 of the $60,000 fund needed to insure concerts for next year.

However, the season just ended was the most successful that the orchestra has ever had; the audiences were larger by five per cent than in previous years, and the members of committees engaged in the drive to raise the sustaining fund are confident that the sum needed will be realized in the next few weeks.

In previous years it has devolved solely on the orchestra association's women's committee to obtain the fund. Coincident, however, with the final concert on April 5, it was announced that a men's committee had also been formed to aid in the campaign. This men's committee is headed by William McClellan, who is president of the Potomac Electric Power Company, local utility.

The orchestra has also received a gift of $5,000 from an anonymous donor, which is to be used to help defray the cost of engaging soloists for the 1934-35 season.

During the past season Ossip Gabrilowitsch, John Powell, Albert Spalding, Rose Bampton, Edward Johnson, Gloria Perkins, Sophie Braslau, Ernest Hutcheson and John Charles Thomas were among the soloists who appeared with the orchestra. A similar list will doubtless comprise the guest soloists for next year.

NO SUSTAINING FUND CONTEMPLATED

It was believed not feasible at this time to attempt to secure a sustaining fund which would permit the orchestra to engage its musicians for the next season on a full time basis. The fund which the backers of the orchestra hope to complete will permit a season of twenty-four concerts—eight weekday events, eight Sunday concerts, and eight children's concerts next year, with the men engaged on a concert-to-concert and a rehearsal-to-rehearsal basis.

This arrangement is admittedly unsatisfactory, and with the orchestra's increasing number of out-of-town engagements, will have to be changed at the earliest possible moment. The formation of the men's committee, it is hoped, will not only insure next year's music, but be a long step toward the goal of bringing to the national capital a thoroughly permanent and full time symphonic organization.

The National Symphony Orchestra will engage in a post season concert on May 2, in connection with a music festival in which all of the choirs and choral societies of Washington are to take part. The orchestra also goes to Charlottesville, Va., on April 28, to present two concerts as part of the State Music Festival. G. S.

Galaxy of Metropolitan Singers in Benefit Program

A triple bill of Pagliacci, Cavalleria Rusticana and the Mad Scene from Lucia di Lammermoor held the boards at the Metropolitan Opera House on April 14. The singers, chorus, orchestra and conductor donated their services and the box-office receipts, $8,000, were added to the campaign fund to aid in maintaining the Metropolitan next season. It was a gala occasion with every seat and all available standing room occupied.

All of the singers were in such excellent form that the enthusiasm of the audience knew no bounds on the completion of arias and at the close of the acts. The tempestuous demonstration had everyone's hands sore from clapping and throats hoarse from cheering.

John Charles Thomas as Tonio opened the performance with the Prologue to Pagliacci and his matchless and moving artistry in delivering it set a monumental standard for his fellow artists to emulate. Frederick Jagel, who substituted for Edward Johnson, and was singing Canio for the first time here annexed another feather to his cap with his superbly vocal and gripping dramatic performance. Editha Fleischer was the Nedda; Marek Windheim, Beppe, and George Cehanovsky, Silvio.

Rosa Ponselle was in prime form both vocally and histrionically as Santuzza in Cavalleria Rusticana and the audience bombarded her with applause at every opportunity. The indefatigable and generous Jagel (Turiddu) scored as successfully as earlier in the afternoon. Gladys Swarthout sang alluringly as Lola. Alfredo Gandolfi was excellent as Alfio. Philine Falco was Lucia.

As the grand finale, Lily Pons gave a scintillant vocal display in the Mad Scene from Lucia. She acknowledged the deafening applause with inimitable charm and graciousness. Ezio Pinza was the Raimondo. Wilfred Pelletier conducted the triple bill.

Lucrezia Bori made another appeal for funds during one of the intermissions, announcing that the Juilliard Foundation had donated $40,000 to the campaign. M. S.

Gardini Pupils Give Der Freischütz

Another "tabloid performance" of Weber's Der Freischütz was given by pupils of Berta Gerster-Gardini on April 10 at International House, New York. This, the first production the group has given in English, offered salient excerpts from the opera's score, with scenery and in costume. The stage properties and trappings were of the utmost simplicity, but in strict accord with the best operatic traditions. The orchestral background was reduced to piano dimensions, with Florence Barbour capably presiding at the keyboard. Thus attention was focused on vocal delivery and dramatic line, both of which have been developed to a high degree of excellence under Mme. Gardini's experienced guidance. The young singers were earnest, zestful and effective, and the presentation deserved the hearty applause which a large audience freely bestowed. In the principal parts were Helen Curtis (Agathe), Charles Sorci (Max), Wallace West (Caspar), Mildred Tisch (Annchen), and, in Scene 4, Lillian Odze as Annchen.

There was an intermission at the conclusion, and then Verna Carega presented her vaudeville act, Sophisticated Lady, with Bob Fram at the piano. This is a clever, piquant sequence, and won Miss Carega acclaim. M. L. S.

CWA Session Hears Charles Haubiel

The CWA Musicians Session heard Charles Haubiel give his lecture-recital, The Path of Music, on April 3 at the Central Continuation High School, New York. At the conclusion of the lecture, Mr. Haubiel gave his own composition, Cryptics, assisted by Virginia Nolte at the cello; and his three Elizabethan Songs were presented by Vivian Ingraham, soprano.

Recitals by Noted Artists Interest Indianapolis

Myra Hess, Lawrence Tibbett, Budapest and Musical Art Quartets Are Greeted With Enthusiasm

INDIANAPOLIS, IND.—Myra Hess made her annual appearance here early last month. Her playing disclosed finished musicianship and throughout the program her tonal development, which many pianists strive futilely for years to achieve, appeared to be a part of her, and she to be organically related to it.

The Musical Art Quartet was presented at Caleb Mills Hall on March 12. Each artist was a master of his instrument and all revealed a balance and delicacy of tone which made for unusual ensemble playing.

The Budapest String Quartet offered an interesting program at the Academy of Music on March 18. The program comprised the quartet in E flat, No. 14 (Mozart), quartet in C minor (Schubert), Italian Serenade (Wolf) and quartet in F, op. 59, No. 1 (Beethoven). The performers achieved a well-knit ensemble and authoritative interpretations. A large audience manifested in no uncertain terms its pleasure in the work of these artists.

Lawrence Tibbett fulfilled a recital engagement at the Murat Theatre on March 25. Excerpts from Emperor Jones brought a prolonged demonstration unusual both in intensity and duration. Tibbett charged his delivery with deep feeling, and sang from half voice to pianissimo far more frequently than is usually done. Range of tone and remarkable versatility of manner in emotional portrayal characterized his presentation of the more difficult numbers. Stewart Wille was the proficient accompanist and contributed two solo groups.

Five hundred children from Indianapolis churches sang at an Easter sunrise service on the steps of the Soldiers and Sailors Monument. H. C. G.

Tillotson to Manage Greek Evans and Henriette Wakefield

Betty Tillotson Concert Direction has added to its list for the coming season Greek Evans, singer and artist, director of the Theatre in the Woods in Connecticut, and his wife, Henriette Wakefield, of the Metropolitan Opera Company. Miss Tillotson also will have the Bohemians, an all-professional chorus of mixed voices, each singer being a soloist.

Photo by M. I. Boris

JACQUELINE SALOMONS

"In a program replete with musical treasures, the brilliant young French violinist thrilled her hearers."—*Palm Beach Times, March* 4, 1934.

"FRENCH VIOLINIST WINS ADMIRATION — PROVES HERSELF FINE MUSICIAN." (Headline) — *Montreal Star, March* 17, 1934.

"One of the finest violinists that has appeared here for years." —*Parkersburg News, March* 8, 1934.

"An artist in every sense of the word."—*Jamestown Journal, March* 9, 1934.

"Exceptionally gifted—a brilliant virtuoso."—*Jamestown Post, March* 9, 1934.

"An evening of superb music."—*Parkersburg Sentinel, March* 8, 1934.

RETURNING NEXT SEASON

Management

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Kansas City Orchestra Reëngages Krueger

Final Concerts Attended by 4,000 and 5,100 People—Quartet of Players Formed

KANSAS CITY, MO.—Through the ticket sale alone, the Kansas City Philharmonic Orchestra under Karl Krueger has finished its program of eight subscription concerts and two young people's programs without a deficit. The board of directors announce the reengagement of Mr. Krueger and the orchestra for next season. Plans include eight subscription concerts and four young people's programs. Arrangements are under way also for a radio hookup and a tour. The lately formed Kansas City Philharmonic Quartet, consisting of Joseph Harding, first violin, Markwood Holmes, second violin, Delssohn Conway, cellist, and Carl Queisert, viola, will constitute an interesting feature of the program for the second season. As lecturer Mr. Krueger will share a number of out-of-town concerts with the quartet.

The seventh and eighth subscription concerts, devoted to symphonic works, were attended by 4,000 and 5,100 people respectively. Coming at the end of the season the programs demonstrated the orchestra's fine growth in virtuosity. On March 27 the Leonore Overture No. 3 (Beethoven) was given a masterly reading by Mr. Krueger and on April 10, the Pathetique Symphony (Tschaikowsky) was a truly inspired recreation under the conductor's authoritative baton. The seventh concert held the prelude and Good Friday music from Parsifal, Strauss' Death and Transfiguration, The Russian Easter (Rimsky-Korsakoff) and Two Elegiac Melodies for String Orchestra (Grieg). The final concert listed the prelude and finale of Tristan and Isolde, Siegfried's Funeral March (Twilight of the Gods), the overture to Tannhäuser and the sixth Tschaikowsky symphony. Mr. Krueger's intuitive dramatic fire, intellectually controlled, his unique command of color, and his understanding of the composer's intent made his reading on both occasions particularly satisfying.

SONG RECITALS ATTRACT

In his first Kansas City recital on April 5, Arthur Kraft, well-schooled lyric tenor, gave intelligent interpretations of Le Reve from Manon (Massenet), Strauss, Bach, Sgambati, Handel and Rimsky-Korsakoff songs. Mrs. Frederic Shaw was the competent accompanist. On April 8 Mr. Kraft sang with authority the tenor rôle in the Messiah when it was presented by St. Andrew's Choir. Rev. George Barnes directed the chorus and orchestra and sang Why Do the Nations.

Edna Ver Haar Deacon, contralto, Stanley Deacon, baritone, and Powell Weaver, accompanist, joined efforts in their sixth annual benefit musicale for the Boys' Hotel on April 4. In fine fettle the musical pair gave artistic interpretations of French, old English and American songs. Mr. Weaver's accompaniments were tastefully appointed. The Abbot of Derry, a new Weaver song, contributed by Mr. Deacon made a fine impression.

The Brahms C major trio, op. 87, was given a nicely conceived reading on April 1 by the Markwood Holmes Trio, composed of Mr. Holmes, violinist, Alberta Boehm, pianist, and Raymond Stuhl, cellist. The Pergolesi Quartet in G major was projected with classic restraint by the trio assisted by Brown Schoenheit, flutist.

MU PHI EPSILON MUSICALE

Mu Phi Epsilon's final morning musicale on March 23 presented the Garden Scene from Faust with Gladys Cranston (Marguerite), James Mack (Faust), Colin Ferret (Mephistopheles), Gladys McCoy Taylor (Martha) and Nancy Crawford (Siebel). Miss Cranston not only sang and acted with finesse but directed the excerpt skillfully. Mr. Mack was in top form and the other principals were successful. N. DeRubertis and the Kansas City Orchestral Training School Orchestra gave able support. Mary Craig sang Proch's Theme and Variations with technical surety and the orchestra contributed several selections.

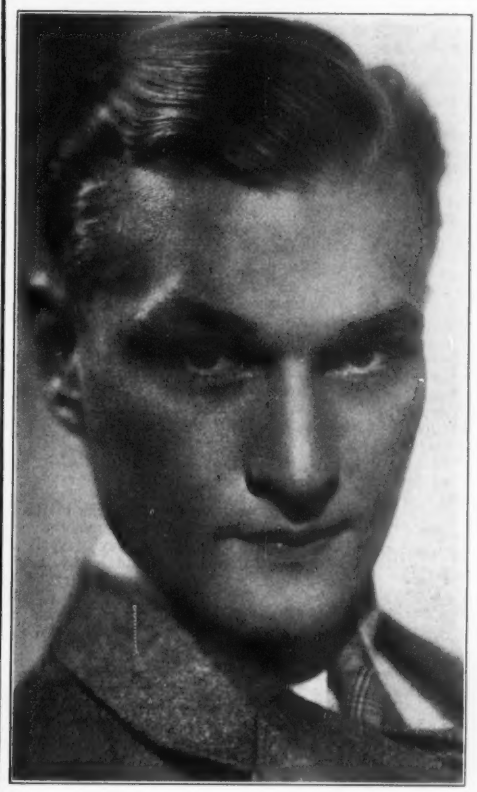
The Kansas City Philological Society presented Madeleine Monnier, French cellist, in recital on March 16. Breval, Koechlin, Ravel, Fauré, Hue, Nin and Davidoff selections were advantageous vehicles for her virtuosity and skilled artistry. Pearl Roemer Kelley was the sympathetic accompanist.

Ted Shawn and his ensemble of men dancers presented an artistic and unique program on March 24. John Brown Sees the Glory, a re-creation by Shawn with Jess Meeker's music was a highlight. The composer gave admirable support. C. C. B.

Queena Mario on Tour

Queena Mario, soprano of the Metropolitan Opera, is on a month's tour of the Southwest and the Pacific Coast, during which she fulfills engagements in Dallas and Corsicana, Tex.; Los Angeles, San Diego, Santa Barbara and San Francisco, Cal.; Tacoma, Wash., and Omaha, Nebr.

"A New Brilliant Star On The Horizon"



"Titian of the Keyboard"

"Dynamic Magnetic Personality"

"Pianistic Titian of Tone"

"Poet of the Keyboard"

"Took the Roof Off Orchestra Hall"

"Brought Down the House"

"The Crowd Went Mad About Him"

"An Ovation from the Audience"

Dalies FRANTZ

His playing was that of a master, one who had complete and mature understanding of the music and of its period and essence.
—Olin Downes in New York Times, Jan. 24, 1934

NEW YORK

There was maturity in his performance which shone refulgently by reason of its admirably drawn melodic lines and its adherence to the style of the work. The playing of the inspired slow movement spoke generously of the young artist's poetic feeling and his imagination. The audience was quick to recognize the superior merit of Mr. Frantz and recalled him several times. —*W. J. Henderson, Sun, Jan.* 24, 1934.

His performance of the piano part was brilliant and sensitive, obviously affectionate, lucid and illuminating.—*Lawrence Gilman, Herald Tribune, Jan.* 24, 1934.

This delightful movement, so delightfully played, was nothing less than a concluding triumph for the soloist, who in all instances had shown himself a musician and virtuoso of the truest gratifying ideals and attainments.—*Olin Downes, Times, Jan.* 24, 1934.

DETROIT

Handsome Dalies Frantz, with his steel wrists and velvet fingers, won himself an ovation by his performance of the solo part of the Beethoven First Piano Concerto with the Detroit Symphony Orchestra.—*Ralph Holmes, Evening Times, Feb.* 23, 1934.

His superb playing literally saved the concert, raising it to a high level.—*Herman Wise, Press, Feb.* 23, 1934.

He was master of every art and craft, large and small, that it required of him.—*Russell McLauchlin, News, Feb.* 23, 1934.

PHILADELPHIA

The soloist was Dalies Frantz, a young pianist of sterling musical sensibilities and excellent equipment. . . . His chief concern manifestly is the music. —*Inquirer, Jan.* 20, 1934.

The enthusiasm of a genuine ovation, the pianist being recalled again and again.—*Evening Bulletin, Jan.* 20, 1934.

CHICAGO

An electrifying performance of Liszt's E Flat Concerto—He seems to have every requisite. His tone displays an amazing dynamic range. The quality even in moments of the greatest sonority, remained beautiful. Its texture in the softest inflections was exquisite. It glittered in the passages. It was as facile as his fingers were fleet and as varied in color.—*Dillard Gunn, Herald Examiner, Mar.* 16, 1934.

He scored a very great success with the audience, was recalled six or seven times.—*Herman Devries, American, Mar.* 16, 1934.

An ovation from the audience such as these concerts seldom witness . . . There was frantic pounding of palms, there were shouts of "Bravo."—*Edward Moore, Tribune, Mar.* 16, 1934.

Frantz played it with sweeping brilliance. He has a gigantic talent and of all the new young pianists heard here in many a season he alone finds the pure virtuoso style innate in his own musical approach.—*Eugene Stinson, Daily News, Mar.* 16, 1934.

Soloist with Philadelphia, Chicago and Detroit Symphony Orchestras

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Division Columbia Concerts Corporation of Columbia Broadcasting System

— STEINWAY PIANO —

Monte Carlo Ballet Russe Acclaimed in Boston Series

Koussevitzky Gives "Surprise" Program—Ninth Symphony Conducted by Sevitzky—Fiedler Introduces English Novelties

BOSTON.—The Monte Carlo Ballet Russe had a successful four-day engagement at the Boston Opera House from April 9 to April 12. The capacity or near-capacity audiences which witnessed each of the five programs with intense interest and enthusiasm surprised everyone, for it had been feared that the recent appearance here of the Metropolitan Opera troupe would create a serious handicap to the box-office sale for the ballet.

Boston, however, is apparently growing up, and can take its varied artistic pleasures more evenly spread out than in a week's operatic carnival. The magical glamor of the ballet showed another thing—that there is still money for high-class entertainment. And those who came to see Col. de Basil's collection of artists seemed to be unanimously of the opinion that they had received more than their money's worth.

Assisted by a capable orchestra of forty-five musicians under the leadership of Efrem Kurtz, the dancers presented beautiful performances of a varied repertoire. Sylphides, Petrouchka, Beau Danube, Presages, and Cotillon were each presented twice, while the company gave single performances of The Three-Cornered Hat, Swan Lake, Union Pacific, Prince Igor, and Concurrence. Almost without exception the different ballets were warmly received here, though perhaps the climax of the engagement was on April 11, when the matinee included The Three-Cornered Hat, Petrouchka, and Prince Igor, and the evening bill contained the stirring Union Pacific.

In a company where perfection of ensemble is so much stressed it would be absurd to single out names of members who were especially well liked. But one cannot close even the briefest comment without a word about the varied and imaginative talents of Leonide Massine. So successful was the engagement that the company will come back for a week in November.

KOUSSEVITZKY SURPRISES

The Boston Symphony Orchestra gave an unusual concert before a crowded Symphony Hall on April 11 for the benefit of the local emergency welfare campaign. Led by Serge Koussevitzky, who in addition acted as genial and humorous master of ceremonies, the men played a program which had been enshrouded in mystery, none of the numbers having been announced before the time of performance. The audience was only informed at the moment when each number was to begin. The printed list, handed out at the end, included Haydn's Farewell Symphony (played by candlelight, with conductor and players in eighteenth-century costume); Gruenberg's Daniel Jazz, with Colin O'More as tenor soloist; what was said to be the first public performance of Tati, Tati, paraphrases on a child's theme by Rimsky-Korsakoff, Borodin, Liszt, *et al*—with young Susan Godoy playing the amusing piano part; Mozart's Figaro overture, without a conductor, and with Koussevitzky himself at one of the double-bass-stands (and playing, too), two movements of Koussevitzky's double-bass concerto, with Ludwig Juht as soloist, Richard Burgin, conductor, and Serge Koussevitzky as listener; the Blue Danube Waltz as an encore; and a conventional ending in the Tannhäuser Overture.

The excitement and surprise were made cumulative by Dr. Koussevitzky's witty comments. The whole thing was distinctly one of those "occasions," attended by "everybody," and netting, all told, more than $17,000 for charity.

SEVITZKY CONDUCTS NINTH SYMPHONY

An engrossing performance of the Beethoven ninth symphony was given by the People's Symphony Orchestra and assisting forces under the direction of Fabien Sevitzky at Jordan Hall on April 8. The excellent presentation was a fitting climax to the remarkable transformation the orchestra has undergone during the brief season of ten concerts under Mr. Sevitzky's direction. The vocal ensemble, which had been trained by Mr. Sevitzky, sang the final movement beautifully and accomplished the rare feat of keeping the difficult vocal parts equal with the orchestral. The soloists were Madeleine King, soprano, Alva Boyden, contralto, George Milan Tinker, tenor, and Edmond Boucher, bass, and, although they were comparatively unknown, sang with the poise and tonal resource of more experienced artists.

The conductor's interpretation was intrinsically interesting and exciting. Granted that his unusually slow tempo in the adagio was debatable. The first movement, however, was laid out along lines of marvelous security, and these lines were never—or almost never—neglected. The sweep of the choral movement was similarly broad. In fact the finale had a quality of exultation germane to the score, but too often missed in actual performance. The program, which began with the Coriolanus overture, and which ended the season for the orchestra, was heard by an audience of great enthusiasm.

FIEDLER PRESENTS NOVELTIES

Arthur Fiedler led the Boston University Orchestra in a well contrasted program before a cordial audience which crowded the hall at the university on April 2. The program was notable in containing two works never previously presented in this country—Gordon Jacob's Denbigh Suite and Vaughan Williams' Flos Campi. Mr. Jacob's composition is a light and pleasing work for string orchestra, in four movements. Williams' composition, on the other hand, is in modern style, frequently polytonal, in spite of the exceedingly intimate character of the music. It employs an orchestra which frequently breaks into little chamber-music groups, a chorus which sings wordless syllables, and a solo viola, which is treated rhapsodically. The excellent soloist on this occasion was George Humphrey.

The other numbers on the program were Mozart's Figaro overture and the Beethoven fourth symphony. Mr. Fiedler's direction of orchestra and chorus received hearty commendation.

LOUISE BERNHARDT PRESENTS GROUP

Humperdinck's Hänsel und Gretel delighted a large audience at the Fine Arts Theatre on March 31, when Louise Bernhardt's group opened the first in a series of varied Saturday morning entertainments at the house. Miss Bernhardt herself played Hänsel artistically and gracefully, while Cecile Sherman made a charming and effective Gretel. Edith Piper, John Gurney and Alma Milstead were others in the able cast for the miniature version. Excellent settings in miniature by Joseph Urban enhanced the quality of the production. Elsa Fiedler played the piano accompaniments in able fashion.

GORDON STRING QUARTET

The first in a series of three morning musicales at the Ritz-Carlton Hotel for the relief of unemployed musicians was given by the Gordon String Quartet on April 5. In a program that consisted of quartets by Mozart in D major and Debussy, of La Oracion del Torero by Turina and Frederick Stock's Scherzo, the Gordons delighted their listeners by the warmth and depth of their playing, varied, as occasion demanded, by classical lightness and poise. The series, which is under the artistic direction of Ary Dulfer, schedules Marguerite d' Alvarez for April 19 and Carl Friedberg for May 3.

CHICKERING CONCERT

The Chickering 111th anniversary was celebrated by a concert on April 8 at Jordan Hall, where a capacity audience applauded Marek Windheim, Metropolitan tenor, Heinrich Gebhard, pianist, and Einar Hansen, violinist. Mr. Gebhard and Mr. Hansen were heard in the Brahms A major sonata, short pieces by Gebhard and Strauss, and the finale from Grieg's C minor sonata. Mr. Windheim, accompanied by Reginald Boardman, interpreted with finesse three songs by Schubert, two by Kathleen Lockhart Manning and two by Longas, as well as a group of intimate songs. M. S.

Bori to Broadcast Tomorrow

Lucrezia Bori, soprano of the Metropolitan Opera, will be heard over an NBC-WEAF network on April 22 when she appears as guest artist in the Hall of Fame. Accompanied by an orchestra under the baton of Nathaniel Shilkret, Miss Bori will sing Friml's Indian Love Call, Arditi's Il Bacio, Estrellita by Ponce and Depuis Le Jour from Charpentier's opera Louise. The orchestra will play a medley from Apple Blossoms, Tambourin Chinois and a Music in the Air fantasy.

Kerby to Conduct Elgar Memorial Concert

A special concert of the works of the late Sir Edward Elgar will be presented over an NBC-WEAF network today (April 21) under the baton of Dr. Paul Kerby, English conductor. Sir Ronald Lindsay, British Ambassador to the United States, is to speak from Washington, D. C. The musical program originates from the NBC studios in Radio City, New York.

ROSA PONSELLE

is fulfilling a thirteen weeks' broadcast for Chesterfield Cigarettes over WABC every Monday evening, with Andre Kostelanetz and his orchestra. (Photo by Wide World.)

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(ARTIST-PUPILS OF LOUIS PERSINGER)

Hess and Menuhin Among March Recitalists in Winnipeg's Halls

Philharmonic Choir and Symphony Orchestra Present Haydn's Creation

WINNIPEG, CAN.—The Winnipeg Women's Musical Club activities for March included a recital by Albert Hirsh, eighteen-year-old Chicago pianist, on March 5 in the Auditorium Concert Hall. While not yet a musician's pianist, this young man already possesses a big technic, and one could not help admiring his musical control and modest demeanor throughout an exacting program.

A concert introducing two California artists of the Hollywood Concert Series to a Winnipeg audience, was held in the Fort Garry Hotel on March 5. Mary Teitsworth, soprano, and Marguerite Bitter, pianist, were the performers, both of whom showed serious purpose and fine musicianly tastes. This concert was under the local direction of Dorothy Parnum.

Miss Parnum is still being commended for her enterprise in bringing Myra Hess here for a recital in the Walker Theatre on March 12. It seems utterly futile to cite any specific details as a criterion of the perfect symmetry in which Miss Hess' tonal structures arose for complete enchantment. Her program contained the Bach French Suite, No. 5, the gigantic Brahms sonata, op. 5, and eight Chopin preludes. At the conclusion of so much eloquent incantation this high priestess of the piano gave her worshipping audience six encores. There was nothing in the music's mood that she did not fathom.

Ross Pratt, a young resident pianist who won the Associated Board of the Royal Schools of Music scholarship last summer, was heard in recital on March 19 prior to leaving to study at the Royal Academy in London, England. In a solidly substantial program containing the Bach Italian Concerto, the Beethoven E major sonata, op. 109, some Brahms, Schumann, Chopin, Liszt and Debussy, this young man gave indubitable proof of having fairly earned title to a prized opportunity for further advancement. The concert hall of the Auditorium was well filled by a crowd of friends who take a keen interest in this boy's future.

CHOIR AND ORCHESTRA UNITE FORCES

The combined forces of the Philharmonic Choir and the Symphony Orchestra under Bernard Naylor unfolded an uplifting and descriptive performance of Haydn's Creation on March 20 in the Auditorium. The orchestra established a mood and gained the ear of the audience at once in the opening introduction. Thereafter, soloists, chorus and orchestra carried out their respective tasks faithfully and fervently, the choral work being especially worthy of note. Gertrude Newton, soprano, Linton Kent, tenor, and Stanley Hoban, bass, gave expressive meaning to their several parts as soloists.

The second concert in the Hollywood Concert Series was held in the Fort Garry Hotel on March 26. Leslie Brigham, basso, and Raymond McFeeters were the attractions, being heard with genuine appreciation in a program of satisfying musical content.

Yehudi Menuhin was welcomed to the Auditorium by nearly 4,000 eager listeners when he made his first appearance here on March 28, in the Celebrity Concert Series directed by Fred M. Gee. This genius of the bow presented the same program as reported in the Musical Courier on March 24, detailing his Carnegie Hall recital of March 18. Here, however, Menuhin supplemented that list with two Brahms Hungarian dances, Debussy's La fille aux cheveux de lin, the Rimsky-Korsakoff-Hartmann Flight of the Bumble Bee (repeated), and Bazzini's La ronde des lutins. The audience refused to leave until three encores had been generously added. Walter Bohle received well earned praise for his superb support as accompanist. A. C.

Utopia, Ltd., Sung Three Times

By arrangement with the Chappell-Harms Company, Gilbert and Sullivan's comic opera, Utopia, Ltd., was presented three times by the Bluehill Troupe at the Heckscher Theatre, New York, April 13-14. This undertaking enlisted the cooperation of sixty socially prominent young men and women, drew capacity audiences and gave enjoyment to all concerned. The musical director, Edmond W. Rickett, and the stage director, Mr. Hoagland, deserve credit for an excellent performance. Outstanding in the cast were Mrs. David E. Hudson (Princess Nekaya), a charming young soprano who collaborated with Mrs. Nils Lind (Princess Kalyba); Mary Walker, a capable and statuesque contralto, as the Governess; James H. Blauvelt, stalwart tenor, whose naturally fine voice was disguised owing to exigencies of the part; David E. Hudson, a King of blustery importance; and Elizabeth Quay, who proved a clever singer-actress as the King's Daughter. Other parts were sustained by Mmes. John Jay Schieffelin, Wilshire Harcourt, Mary Fowler, Messrs. Charles Baker Hester, John C. Jay, Arthur M. R. Hughes, Nils Lind, Dr. Robert H. McConnell, John Jay Schieffelin, Lloyd Paul Stryker, H. Edward Bilkey, and the towering Life Guards, Francis O. Noble, Caleb Coffin, David Hill and F. Leighton Meserve. The chorus sang with vitality and unction, and looked picturesque. Dances and lighting were up-to-date, and added to the general effectiveness of the performance. F. W. R.

De Voe Pupils to Be Heard This Evening

A song and piano recital will be given by pupils of Marion Luyster De Voe at the Metropolitan Opera House Studio Building, New York, on April 21.

Tibbett Draws Record Columbus Audience

Women's Music Club Sponsors Concerts—Carmen Presented by Civic Opera Association

COLUMBUS, O.—The final event of the Women's Music Club series, at which Lawrence Tibbett was enthusiastically heard in recital, together with Stewart Wille as accompanist and piano soloist, proved to be the climax of the season not only in supreme vocal artistry but also in the matter of record attendance. The concert drew more than a capacity house. The disproportionately large stage of Memorial Hall fortunately permitted seating arrangements for about 400 additional people.

Tibbett sang entirely in English a program of songs by classic and modern masters. The peak of his list was an excerpt from Emperor Jones, which vividly recalled his history-making success in the world première last year. Pleasing encore material upheld the high standard of the printed program and the artist was generous in responding to numerous requests.

Mr. Wille, whose accompaniments were models of pianistic support, played two solo groups which created a demand for more; encores resulted.

CLUB MEMBERS APPEAR

Active members of the Women's Music Club have been heard to advantage in numerous recitals. One of the interesting events was a program given at the Gallery of Fine Arts on March 13. In this Dorothy Stevens Humphries was the featured soprano soloist. Norma Hopkins Putnam played a violin group and Marguerite Heer Andrews was heard in two movements of a MacDowell sonata. Charlotte Hunter Walker, contralto, offered a group of songs. The accompanists serving these soloists were Frances Beall and Gertrude Schneider. The entertainment closed with the quintet in A major by Dvorak. Participants in this were: Alma Borneman and Norman Hopkins Putnam, violins; Mary Lane, viola; Alice Carothers, cello, and Frances Beall, piano.

The Columbus Civic Opera Association, which staged Cavalleria Rusticana earlier this year, recently repeated its success of last season, Bizet's Carmen, with changes in the cast. On this occasion the title rôle was sung by Sara Jane Gilligan, a student of Mme. Marta Wittkowska, who is artistic director of the organization and who took the leading feminine part last year. Harold A. Imhoff, as Escamillo, was another replacement. Wilbur Crist conducted. Still another operatic undertaking is planned for May. The work selected is Verdi's Il Trovatore. H. G. D.

Original Compositions to Be Heard at Juilliard

The annual chamber music concert of original compositions will be presented to an invited public at the concert hall of the Juilliard School of Music, New York, on April 27. Five young composers have been chosen by Rubin Goldmark, in charge of the composition department at the school, to present their new works this season.

The program comprises a sonata for piano and cello written by Dorothea N. Bestor; three songs by Paul Nordoff (sung by Alma Milstead with Judith Sidorsky at the piano); Grace Krick Sanford's string quartet; H. Merrills Lewis' sonata for piano and violin, and Herbert Haufreucht's suite for string orchestra. All of the players in the chamber music groups will be taken from among the students of the school, and Mr. Haufreucht's suite will be played by the Juilliard Graduate School orchestra, with Edgar Schenkman conducting.

Reception Planned by Association for Composers and Conductors

The National Association for American Composers and Conductors will give a reception on April 22 at the Town Hall Club, New York, in honor of American composers whose symphonic works and operas have been performed during this season. Speakers include Gene Buck, Dr. John Erskine, Dr. Howard Hanson, John Tasker Howard, Leonard Liebling, Ernest Schelling, Deems Taylor, Virgil Thomson and Fannie Hurst. John Kirkpatrick will play the sonata for piano by Charles T. Griffes.

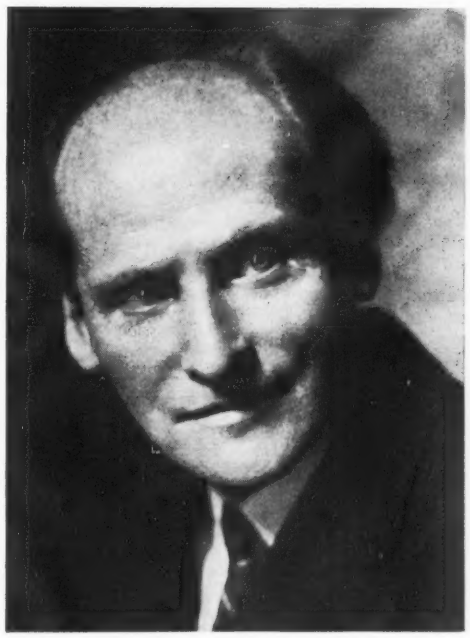
William J. Charlton to Manage Ruth Oehler's Début

William J. Charlton, administration director of the Zeckwer-Hahn Philadelphia Musical Academy, is managing the début recital of Ruth Oehler, scheduled for the foyer of the Academy of Music, Philadelphia, May 3. Her program includes several of her own compositions. Mr. Charlton also managed the first recital of Alvin Rudnitsky, eleven-year-old violinist, which took place a month earlier in the same auditorium. Miss Oehler and Master Rudnitsky are both students at the Philadelphia Musical Academy.

"His playing has the temperament and fire of youth, the clarity and perception of maturity." *New York Times*

CARL
FRIEDBERG

PIANIST



New York Sun:
"There has not been a nobler exhibition of the pianist's art within the confines of some lustrums."

New York American:
"Carl Friedberg possesses the required artistic grasp, elevated spiritual outlook and mastery of the keyboard."

New York Herald-Tribune:
"His conceptions of the intermezzo and of the symphonic etudes were characterized by poetic sensibility and unfailing tonal loveliness."

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Steinway Piano

Philadelphia Orchestra in Fourth Bach-Beethoven Event

Final Concert of Youth Has Local Violin Soloist—Mu Sigma Kappa Event

PHILADELPHIA.—The fourth program of the Bach-Beethoven Cycle was presented at the concerts of April 6 and 7 by the Philadelphia Orchestra, Leopold Stokowski conducting. The fifth symphony was the opening number, and was magnificently read and played. The orchestra reached great heights under Dr. Stokowski's inspired leadership.

After the intermission, the Bach concerto in A minor for four pianos and orchestra was presented, with four of Philadelphia's talented young pianists at four pianos. The soloists were Jeanne Behrend, Florence Vanucci-Adimari, Arthur Reginald and Sylvan Levin. All are known in musical circles here as excellent artists, and they again demonstrated their musical attainments in this work of Bach, which demanded a fine blending of tones, perfect rhythm and technical skill. They were warmly applauded by the listeners.

The exquisite Komm susser Tod of Bach was beautifully played by the orchestra, and the Passacaglia was a stirring close to one of the finest programs of the season.

CONCERT FOR YOUTH

The sixth Concert for Youth was given by the Philadelphia Orchestra (Leopold Stokowski conducting) on April 12 in the Academy of Music, before another sold-out house. The popularity of these concerts has been phenomenal since the first one last season, as virtually every one has attracted more young people than the hall accommodates.

The opening number was Trumpet Prelude by Purcell, before which Dr. Stokowski said that in continuing the "tour of the orchestra" the trumpet would be the instrument exhibited at this concert, and he wished to present the music for it from the time preceding Bach, through the music of that master, and later that of a modern composer. After the Purcell number (the music was found in the British Museum in 1924 by Dr. Stokowski), the Brandenburg Concerto No. 2 in F for solo flute, oboe, trumpet, violin and orchestra, was beautifully presented, with the following soloists: William Kincaid, flute; Marcel Tabuteau, oboe; Saul Cohen Caston, trumpet; Yasha Kayaloff, violin.

The Tschaikowsky Pathétique Symphony had been chosen by vote of the youthful audience at the preceding concert, and before conducting it Dr. Stokowski spoke briefly of Tschaikowsky.

Following the intermission, Helen Berlin, a native Philadelphian, and young violinist of talent, who had been chosen out of several hundred contestants last fall to appear at one of the Youth Concerts, played the Poeme for violin and orchestra by Chausson. Miss Berlin has a fine tone, and ease and grace of manner. She was recalled many times.

The songs presented by the audience were the Austrian National Hymn, and America the Beautiful, both of which were delivered with vim.

Busser's andante and scherzo for trumpet and orchestra was the modern composition for the trumpet, and was played with skill by Saul Cohen Caston. It aroused the listeners to such enthusiasm that Dr. Stokowski had Mr. Caston repeat part of it.

Chabrier's Espana was a brilliant closing number, given with all the rhythmical spirit which it demands. It proved so popular that the young people refused to leave, even after Dr. Stokowski announced "The program is over and it is time to go home," so he conducted a fine reading of Dvorak's Slavonic Dance No. 2.

MU SIGMA KAPPA CONCERT

The Mu Sigma Kappa sorority gave its eighth annual concert in the Ethical Culture Auditorium on April 11. Excellent two-piano work was done by Ella Wyman Wile and Ida Muggleworth, Eleanor Stewart Cooper and Virginia Cheesman, Lilian I. Irwin and Helena S. Norton. Vocal soli were well given by Ernestine Bacon Cairns, Margaret S. Major and Albertine Hundertmark, with a vocal trio composed of Ernestine Bacon Cairns, Margaret S. Major and Edna Ryan singing three effective compositions. Clara Zager, violinist, was the assisting artist, and pleased in five numbers. M. M. C.

Festival at Silver Bay to Be Directed by Dr. Williamson

Silver Bay on Lake George, N. Y., will be the background for a music festival to be held August 19 under the direction of Dr. John Finley Williamson, director of the Westminster Choir. The festival is to be held in the open air on one of the slopes overlooking Lake George. From 500 to 1,000 voices are to comprise the chorus, now being assembled from church choirs and musical organizations in eastern and northern New York and western New England. The Westminster Choir, which is to make a concert tour of Germany, Russia and other European countries this summer, and the Westminster Choir School, which is holding its annual summer session at Silver Bay from July 31 to August 17, will assist. A symphony orchestra of seventy pieces is to be conducted by Donald Chartier. All anthems will be sung without accompaniment. Composers whose music is to be heard include Palestrina, Bach, Bartholdy, Hassler, Carl Augustine Fischer, David Hugh Jones, Anton Arensky, Ippolitoff-Ivanoff, Dmitri Bortniansky, Clarence Dickinson and F. Melius Christiansen. The festival will be the climax of the new Conference on Worship, meeting at Silver Bay from August 12 to 19. The ten-week season of religious and educational conferences, summer schools and other activities opens at Silver Bay on June 20 and closes August 31.

Dr. Williamson for several years has conducted similar festivals at Massanetta Springs, Va., and Princeton, N. J. A number of eminent music artists and patrons are sponsoring the Silver Bay event this year.

William J. Charlton to Head Summer Music Camp

A summer music school under the auspices of the Zeckwer-Hahn Philadelphia Musical Academy will be held at Arcola, Pa., in the hills of the Perkiomen Valley. A limited number of talented children, under sixteen years of age, are to be accepted for instrumental or vocal instruction. William J. Charlton, administration director of the Philadelphia Musical Academy is to have full supervision of the camp, and the faculty includes Frederick Hahn, president-director of the Philadelphia Musical Academy, violin pedagogue, composer, author and lecturer, who will hold classes in history and appreciation of music and take charge of violin instruction; Margaret Fowler, graduate of Penn Hall and the Emilie Kridie Norris School, in charge of elocution, dramatic art and deportment; Vivian Hobart, formerly engaged in Chautauqua kindergarten work, supervising recreation and construction play. Every care is given to provide pleasant and healthful living conditions. The term is for eight weeks, beginning July 1.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

APRIL

April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 18—May 27	Florence	Opera Festival
April 21—May 1	Prague	Music Festival
April 30—June 22	London	Covent Garden Opera

MAY

May 1—8	Zürich	Richard Strauss Festival
May 4—16	London	May Festival
May 7—12	Dublin	Feis Ceoil
May 7—12	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play
May 27—June 17	Vienna	Festival Weeks

JUNE

June (dates to be announced)	Dresden	Richard Strauss Festival Week
June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival
June 11—17	Berlin	Reich Opera Week
June 16—18	Krefeld-Urdingen	Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (date to be announced)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

Wilcox Resigns as Director of Denver College of Music

DENVER, COLO.—John C. Wilcox has resigned as director of Denver College of Music, the destinies of which institution he has guided during several years, and will, after the present season, make Chicago his professional headquarters. Mr. Wilcox is to be connected with the faculty of the American Conservatory of Music, where he will annually conduct a vocal clinic for teachers and singers during the spring and summer sessions, holding intensive courses of the same nature in various cities during the remainder of the year.

Newton H. Pashley, former dean of Denver College of Music, has been elected by the trustees to succeed Mr. Wilcox as director. Most of the present faculty members have been reëngaged for next season, and some additions are soon to be announced. Mr. Wilcox conducts a four weeks' vocal clinic here prior to his term in Chicago, which begins on July 2, and returns here as guest teacher for the months of September and October. P.

Boris Godounoff to Be Presented in Brooklyn, N. Y.

A new version of Boris Godounoff, conforming to the original manuscript of Moussorgsky, but with several changes in the sequence of scenes and one scene added and with a completely revised orchestration by Alexander Aslanoff, formerly the chief conductor of the Theatre Marie of Petrograd, will have its world première on April 30 in the Brooklyn (N. Y.) Academy of Music.

An orchestra of sixty-five under the direction of Mr. Aslanoff, a chorus of fifty made available through the coöperation of the Art of Musical Russia, Inc., and the majority of soloists chosen from among prominent interpreters of this work will be the features of the performance. The scenery and costumes have been originally designed for this production, which the promoters intend to take on the road during the coming summer and fall.

Alma Witek's Round Table for Violinists

The Associated Music Teachers' League (Annie M. Harper, secretary) heard a discussion and program arranged by Dr. A. Verne Westlake, and carried out by Alma Witek at Steinway Hall on the morning of April 11. The subject was The Violin. Mme. Witek quoted from the late Anton Witek on Fingered Octaves for the Violin. Messrs. Becker, Riesberg, Weinstein, Taksey and Wackermann started the discussion, partly provoked by Dr. Westlake's analogy of the piano and violin. This was followed by a performance of two movements of the Franck sonata for piano and violin, played by Stewart Wille and Mme. Witek. In response to the applause they added an encore, an adagio by Ries. Remarks by Mr. Irion, of Steinway & Sons followed, in which he stated his belief that present-day conditions would lead to the elimination of poorly equipped teachers. He also alluded to the teaching of instruments in public schools of some cities, saying this should later lead to demand for the high-class teachers. Mr. Becker quoted statistics as to falling off of lessons, and said much of this was inevitable because of the dry, uninteresting teaching. He recommended newer, up-to-date methods. F. W. R.

HIPPODROME NATIONAL OPERA

CARMEN, APRIL 9

The third performance of this work by the company brought a spirited hearing of the Bizet opera, sung by the same cast that had presented it previously. Bruna Castagna was a dynamic and opulent-voiced heroine, Ralph Errolle a lyric toned and ardent Don Jose, Lucy Monroe the appealing and fresh-timbred Micaela, and Joseph Royer a vigorous and manly Escamillo. The other members of the cast included Thomas Thomas, Norman Cordon, Louise Cronheim, Georgia Standing, Lodovico Oliviero, and Paul Farber. Giuseppe Bamboschek conducted.

LA TRAVIATA, APRIL 10

The company's second presentation of Traviata again had Rolf Gerard as the striking hero and Santa Biondo, young American soprano, a new Violetta. Miss Biondo made a charming appearance pictorially and had success dramatically, although at times she was unable to cope vocally with the demands of her rôle. Mr. Gerard, also an American, showed marked improvement in his ease in acting since his first appearanse as Alfredo. His singing was in good style and taste. Giuseppe Martino-Rossi gave an expert and intelligent account of his abilities as Germont. The other principals, who had been heard at the first performance, were adequate in their respective parts. It was a little disconcerting to see the *corps de ballet* go through the same routine for this opera as for Carmen the previous evening. As remarked on a previous occasion, the dancers could attain a higher standard of proficiency. Alberto Baccolini conducted.

LA FORZA DEL DESTINO, APRIL 11

Verdi's La Forza Del Destino was given by the Hippodrome National Opera forces on April 11. Norma Richter, a new Leonora, impressed listeners with the opulent qualities of her dramatic soprano voice. She possesses an equipment of true operatic calibre, admirably suited to the larger Verdi rôles. Bruna Castagna dominated the Inn Scene with a finely-sung Preziosilla. Giuseppe Martino-Rossi as Alvaro and Giuseppe Radaelli as Carlos sustained the two chief male characters adequately. Guido Guidi's Padre Guardiano was again sung with dignity. Others in the cast were Eugenio Prosperone (Melitone), Lodovico Oliviero (Trabuco), Thomas Thomas (Alcade), Ethel Morton (Curra) and Lloyd Harris (Marquis). The ballet corps gave a divertissement in Act II. Alberto Baccolini conducted, winning applause for his performance of the overture, inserted between the first and second scenes.

AIDA, APRIL 12

One of the best performances to date by the Hippodrome National Opera was that of Aida on April 12. Not only was the cast an unusually strong one, but the scenic and ensemble features far outshone anything previously achieved by the company. Norma Richter, in the title rôle, won a series of ovations for her singing, which gained in power and opulence throughout the evening. Elizabeth Hoeppel as Amneris made a regal figure and sang with rich voice. Pasquale Ferrara was a Radames of suitably heroic timbre. Joseph Royer as Amonasro showed veteran dramatic ability and vocal power. Guido Guidi was a sonorous and dignified Ramfis, and Paul Farber appeared as the King. Lodovico Oliviero as a Messenger and Louise Cronheim as the Priestess completed the cast. The ballet was applauded for its elaborate divertissement in the triumph scene. Alberto Baccolini conducted with finesse.

FAUST, APRIL 13

The company's first presentation of Gounod's Faust brought Ruth Peter, a young soprano of Washington, D. C., and artist-pupil of Oscar Seagle, in her American début as Marguerite before a capacity audience. Miss Peter was welcomed warmly and applauded enthusiastically during the performance. Her voice is of generous volume and ingratiating quality, particularly in the middle register where the tones are warm and well rounded. Her diction is praiseworthy. The youthful artist has a charming stage presence and acted with unaffected ease. Lawrence Power was in good form and his top notes rang out powerfully and brilliantly. Amund Sjovik gave an excellent impersonation of Mephistopheles, but his voice was not always under control. Georgia Standing made a particularly good Martha, both vocally and dramatically. Elizabeth Hoeppel used her rich voice to good advantage as Siebel. Edgar Allen (Valentine) revealed himself as having a well trained voice. Paul Farber was adequate in the rôle of Wagner. Eugene Plotnikoff conducted with an able hand.

CARMEN, APRIL 14 (MATINEE)

The fourth hearing of Carmen at the Hippodrome this season under Amato's artistic direction drew a large audience on Saturday afternoon. The cast, including Bruna Castagna in the title rôle, Ralph Errolle (Don José) and Joseph Royer (Escamillo), had a new Micaela in Edith Alexander. Miss Alexander was heard with the former Hippodrome company but this was her first appearance under the new banner. She sang well and received the favor of the audience, as did the other principals. Giuseppe Bamboschek was again at the conductor's stand.

CAVALLERIA RUSTICANA AND PAGLIACCI, APRIL 14

Sustaining its reputation of drawing large crowds to operatic performances the auditorium was filled to capacity on Saturday evening. The perennial twins, Cavalleria Rusticana and Pagliacci, presented ten able artists. Norma Richter was an outstanding figure as Santuzza; her singing was dramatic, her appearance befitting, her stage action of vital power. Elizabeth Hoeppel sang Lola with taste, and the Turiddu of Lawrence Power was convincing. Others of the cast were Georgia Standing (Lucia) and Paul Farber (Alfio.)

Good was Annunciata Garrotto as the Nedda of the Pagliacci performance, and Pasquale Ferrara won high honors as Canio. Entering into the spirit of the action, Giuseppe Martino-Rossi (Tonio), Edgar Allen (Silvio) and Lodovico Oliviero (Beppe) contributed their respective quotas of song and action to the success of the opera. Gabriel Simeoni conducted with experienced routine.

LA GIOCONDA, APRIL 15 (MATINEE)

Popular priced grand opera at the Hippodrome entered into its third week with a matinee presentation of Ponchielli's La Gioconda. This was the first Sunday matinee of the present season. Alberto Baccolini conducted a zestful and meritorious performance which had as the principals Della Samoiloff (La Gioconda), Georgia Standing (La Cieca), Ruth Fordieri (Laura), Giuseppe Martino-Rossi (Barnaba), Giuseppe Radaelli (Enzo), Guido Guidi (Alvise), Lloyd Harris (Zuane), Lodovico Oliviero (Isepo) and Thomas Thomas (A Cantor).

Miss Samoiloff was decidedly successful in and well fitted to the formidable rôle she essayed. She was unsparing and untiring in her singing and histrionic efforts and even at the close of the afternoon her voice showed no signs of fatigue or strain. The audience was fittingly appreciative of her notable contribution. Mr. Martino-Rossi gave another of his artistic and minutely limned portrayals. Miss Standing added to her laurels by the high quality of her singing and acting. Miss Fordieri gave a commendable display of her vocal training. Mr. Radaelli garnered a goodly share of applause for the voicing of his part. The *corps de ballet* did a delectable Dance of the Hours; Monna Montez was the *première danseuse*, and Nicolas Daks the *premier danseur*. Beginning with this performance at the close of the Metropolitan Opera season, several first-desk men of the Metropolitan orchestra joined the Hippodrome National Opera's forces. The improvement in the orchestra's playing was readily apparent.

AIDA, APRIL 15

Aida was repeated on Sunday evening at the Hippodrome before an enthusiastic audience. The cast was a familiar one, including Norma Richter, Bruna Castagna, Pasquale Ferrara and Joseph Royer in the leading rôles, with Paul Farber and Amund Sjovik appearing as the protagonists of the King and Ramfis, respectively. The performance was under the direction of Giuseppe Bamboschek.

Pirates of Penzance Given in New York Series

Gilbert and Sullivan's Pirates of Penzance was the offering of the second week of the current season under the auspices of S. M. Chartock at the Majestic Theatre. With a scintillant company, in settings that were attractive and costumed excellently, the production had charm and brilliancy. Richard the Pirate Chief was played deftly by Herbert Waterous, Samuel, his Lieutenant, was sung vigorously and in appropriate melodramatic fashion by Allen Waterous. Roy Cropper, a personable young Frederic, sang his part with distinction and acted with conviction and ease. John Cherry was the strutting Major-General Stanley and his tongue-twisting song brought him ovations and numerous encores. Edward the Sergeant of Police was played with laugh-provoking humor by William Danforth.

Of the ladies, Vivian Hart in the rôle of Mabel fascinated by her winsome beauty and delightful voice. She sang coloratura roulades with fine intonation and effortless ease. Vera Ross, as Ruth, offered a fine delineation of a part that demands artistry both vocally and histrionically. Frances Baviello, Laura Ferguson and Olga Schumacher were also splendid in their parts.

The audience, enthusiastic in its appreciation for a favorite operetta well staged, rewarded the players with many recalls and as many encores as the adept musical director, J. Albert Hurley, would allow.

H. J.

Forty Metropolitan Musicians Join Hippodrome Forces

At the completion of the Metropolitan Opera Company's tour, forty members of the orchestra, including many first-desk players, have begun work with Pasquale Amato's grand opera productions at the Hippodrome, New York. The chorus at the Hippodrome also is now made up of singers from the Metropolitan choral body. This arrangement is to continue during the summer.

Reading Choral Society Sings Bach Mass

N. Lindsay Norden Conducts — Soloists Are Members of Westminster Choir

READING, PA.—The Reading Choral Society, under the direction of N. Lindsay Norden, gave Bach's Mass in B minor on April 8 in the Rajah Theatre before a large and appreciative audience. The soloists, all from the Westminster Choir, were LoRean Hodapp, soprano; Ruth Stauber, alto; Harold Dickensheets, tenor; John Baumgartner, bass.

This chorus, under their eminent and musicianly leader, conducted themselves with distinction and tonal resilience. The work, of course, is a formidable one, for length and the massive nature of its construction. However, with Mr. Norden at the baton, the vocal elements, both ensemble and solo, and the various instrumental parts, were welded into an interpretation of the requisite grandeur and scope. The assisting quartet negotiated the individual passages with skill and effect, and the organ and piano parts were ably projected by Carroll W. Hartline and Chester Wittell. The orchestra, made up of members of the Philadelphia and Reading Symphony orchestras, were admirable for balance and precision. The obbligato solos were by Alexander Zenker, violin; Joseph La Monaca, flute; Joseph Di Fulvio, oboe; Anton Horner, French horn; Harold Rehrig, first trumpet.

Owing to the success of this presentation, it is probable that the B Minor Mass will be an annual event in the regular series of the Reading Choral Society. The second concert of the society for this season will take place in May at a date soon to be announced.

R.

Two More Colleges Hear Ralph Leopold

Among the recent recital engagements of Ralph Leopold were appearances at New York University on March 6, and on March 7 at Connecticut College, New London. The former program was made up of Mr. Leopold's transcriptions for piano of music from Wagner's Götterdämmerung, with explanatory remarks. The list comprised Sunrise and Siegfried's Parting from Brünnhilde, Song of the Rhinemaidens, Siegfried's Funeral Music and Brünnhilde's Immolation Scene and Finale.

At Connecticut College he played two of these items, his own piano arrangements of the waltzes from Strauss' Der Rosenkavalier and of a Bach Sicilienne, and numbers by Mendelssohn, Bach-Szanto, Chopin, Glazounoff, Scott and Lecuona.

VERNA OSBORNE

Soprano

SAID THE NEW YORK CRITICS OF HER RECITAL DEBUT MARCH 12, 1934

NEW YORK TIMES
"A voice flexible and pure in quality. Miss Osborne has a nice regard for pitch, good diction and range. The voice has cool pellucid timbre. Such musicianship is rare."

NEW YORK WORLD TELEGRAM
"VERNA OSBORNE GIVES CLEAR ACCOUNT OF VOCAL SKILL" (Headline) "The singer revealed a well-schooled voice, capable of compassing the numerous trills, runs and cadenzas that adorned her program. Miss Osborne exhibited well-modulated phrasing, and an understanding style."

NEW YORK HERALD TRIBUNE
"An artist of considerable accomplishment with a voice employed with musicianship. The tone was clear and well produced. In the French group the singer showed praiseworthy ability as an interpreter of this impassioned music. She gave a very meritorious performance of Ravel."

NEW YORK AMERICAN
"A singer of flexible voice, youthful in quality and a refined and tasteful gift of interpretation."

NEW YORK EVENING JOURNAL
"Verna Osborne, who has become a radio favorite, proved she can also grow into a favorite in the visible concert hall by the way she sang for a large audience in Town Hall yesterday afternoon."

NEW YORK SUN
"Gifts in song. Her coloratura showed skill."

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NEW YORK CONCERTS

APRIL 9

Roth Quartet and Hugo Kortschak An unusually interesting program attracted a capacity audience, including notables in music, to the fifth concert in the series of contemporary chamber works by the Roth Quartet at Steinway Hall. Hugo Kortschak, viola, assisted the quartet (Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz) in Bohuslav Martinu's quintet. The other numbers were Alexandre Tansman's quartet No. 3 and Malipiero's Rispetti e Strambotti.

The Tansman work is a polished and ironic composition that at times (as in its waltz-like scherzo) suggests salon music made slightly acidulous harmonically by the alteration of a few notes. Elsewhere there is much clever and effective writing, none of it profound but showing the innate refinement, musicality and constructive skill of the composer to excellent advantage.

By far the most impressive work was the Malipiero, which brings a fresh breath of folk merry-making and the sun-steeped Italian countryside. The work is written simply and vigorously, with intentionally coarse harmonies and in short sections, sometimes interrupted by pauses, with recurrence of rhythmic motives. Especially beautiful is the nocturne, characteristic also the seductive use of an old Saracen song and other folk themes, one of which suggests the bolero rhythm. A strain of solemn liturgical melody occurs near the close.

The Martinu composition, which like the Malipiero has figured in the Pittsfield Festival programs, is a sophisticated one in three movements. Deriving somewhat from Stravinsky, the composer has evolved nevertheless an original harmonic speech which exploits subtle distinctions of tonality. Despite its elaborate means and technical complexity, this quintet achieves an effect less genuine and moving than the Italian work which preceded it. Mr. Kortschak played the additional viola part with ripe musicianship and sensitivity. The work of the quartet was at its best on this evening—tonally superb, spirited and rhythmically incisive. Applause was warm.

The Obolensky Chanters Prince Obolensky, of the ancient Russian régime, had formed a mixed chorus which made its New York début at Town Hall, and gave much pleasure with stylistic and spirited performances of Russian chants (sacred and secular), folk tunes and operatic numbers. Composers represented were Michael Fiviesky (who also functioned as conductor), Tschesnokoff, Tschaikowsky, Glinka, Rimsky-Korsakoff, Gretchaninoff, Borodin, Moussorgsky, Glazounoff, Tcherepnine, Stravinsky, Shvedoff, Rachmaninoff, Archangelsky, Makaroff, Bortniansky.

Prince Obolensky, Dimitri Criona, L. Troitsky, and Zona Hall sang vocal soli. Sheridan Russell contributed cello soli, played with warm tone, technical polish, and admirable musical taste. Accompanists were Irene Hampton and Harrison Potter.

A large and fashionable audience was generous with applause.

APRIL 10

Philadelphia Orchestra Its tenth and last Carnegie Hall concert of the season found the Philadelphia Orchestra farewelling locally under the baton of the regular conductor, Leopold Stokowski.

He made the evening a strictly classical one, with Beethoven's fifth symphony, and three Bach transcriptions for orchestra, factured by Stokowski himself. The trio of works consisted of the C minor organ Passacaglia, the hymn, Komm Suesser Tod, and the D minor organ toccata and fugue.

All the foregoing works are familiar in New York where they had been conducted previously by Stokowski. His interpretions, therefore, need no fresh reviewing. It should be said, however, that they once more registered strongly through the searching mastery of the conductor, both musically and in point of orchestral command. His players gave lovely and ennobling account of the lofty program.

Stokowski's Bach arrangements are striking examples of the art of transcription. He does well to acquaint the concert public with works, attractively mediumed, which they might never have a chance to hear in their original form.

Continued enthusiasm and a final ovation from the listeners, gave Stokowski and his great orchestra flattering proof that their visits here next season are already assured of faithful and warm cooperation.

Saint Cecilia Club The Saint Cecilia Club (Victor Harris, conductor) gave the fifty-eighth concert of its existence, which was also the second of its twenty-eighth season, on Tuesday night at Town Hall. The club was assisted by Maximilian Pilzer, violinist, and Willard Sektberg and Alfred Boyce, accompanists.

The program of the chorus offered the usual variety, including folk-songs, Schubert and Brahms numbers, items by contemporary composers, closing with Mr. Harris' Invocation to Saint Cecilia, composed for the club in 1914. This is one of the finest women's choral groups in the country. They are expertly schooled, have a broad range of tonal resource and a smooth balance of parts. Mr. Pilzer scored in violin soli, among them his own Berceuse. The audience, a large and fashionable assembly, applauded the program cordially.

Elsa Moegle Elsa Moegle, harpist, gave a recital in Steinway Hall on Tuesday evening. Her program ranged from an Old French Melody, transcribed by Marie, through Bach and Corelli numbers, to contemporary compositions of Grandjany and Salzedo. Miss Moegle is an artist of excellent technic, good command of tonal effects and depth of poetic feeling. She also showed herself adaptable to all the diversified styles of music on her list.

APRIL 12

Philharmonic Orchestra Arturo Toscanini gave a program to suit every taste at the Thursday and Friday concerts of the Philharmonic Orchestra.

The list of pieces comprised Geminiani's Concerto grosso, G minor, op. 3, No. 2 (edited by Adolfo Betti); Mozart's G minor symphony; Kodaly's Summer Evening; Paganini's Moto Perpetuo, for twenty solo violins, with orchestral accompaniment, and Berlioz' overture to Benvenuto Cellini.

Strangely enough, the Geminiani work was announced as a "first performance anywhere," even though the music dates from early in the eighteenth century. In his illuminative program note, Mr. Betti explains that he could not find any record of a previous public hearing of this Concerto grosso, one of a set of six. He also furnishes a short historical sketch of much value, recounting facts about Geminiani's life.

Mr. Betti's skilled and reverent hand treated this G minor concerto with fine taste and effect. The pages preserve all their archaic flavor (they date from the period of Corelli and Handel) and offer refreshing pleasure for fastidious music-lovers. The music is bright, cheerful (with a short lyrical interlude) of graceful lines and exquisite workmanship. Toscanini gave it atmospheric interpretation and the orchestra played with the required continence and finish.

In Mozart's masterpiece, the conductor elected to depart from the traditional "precious" way of voicing that composer, and emphasized his vigor, brilliancy, and dramatic force. The reading had impetus, vitality, and even passion.

Kodaly's Summer Evening, heard here at other concerts led by Toscanini (it is dedicated to him) is idyllic, lovely musical dalliance, orchestrated with consummate finesse.

The players who did the Paganini conceit furnished the *pièce de résistance* of the program, so far as applausive rewards were concerned. Mixed with the plaudits were resounding cheers. The success was well deserved, as the performers exhibited amazing technical command, speed of tempo, and unanimity of phrasing and tonal modulation.

APRIL 13

Katherine Ruth Heyman A pianist who has won esteem for her interpretation of Scriabin's music both here and in Europe reappeared on the New York platform when Katherine Ruth Heyman gave a matinee recital devoted to this composer's works in the Town Hall. It was her first appearance in the city since 1927 and marked her return to America after a lengthy residence in Paris. This program offered many delights to the lover of the Slav mystic's piano works, for Miss Heyman brings a definite individuality and style of her own to their performance. She endows the chromatic subtleties of this composer with lyrical beauty, calm introspection and a power of intellectual concentration that holds the attention of the listener. Her program included the sonatas Nos. 1, 4 and 10, the etudes in F sharp minor, B minor and D sharp minor and that in thirds (op. 80), the "Aeolian Harp" etude, op. 49, and one from op. 65; the preludes, op. 37, No. 3, two from Op. 67, and the "Irato," op. 49; the scherzo, op. 46, and Vers la Flamme, as a concluding number. Warm applause induced the player to repeat some of the works and add others to her welcome list.

Leonard Shure A first New York recital by Leonard Shure, pianist, who had appeared here earlier as soloist with the Boston Symphony Orchestra, drew an expectant throng to the Town Hall. Mr. Shure, though only twenty-three years old, has acted as assistant to his teacher Schnabel in Germany. He offered a severe and uncompromising program, including the Schubert "Wanderer" Fantasy, seven Brahms fantasies, op. 116, and Schumann's sonata in F minor, op. 14. This list demonstrated the seriousness of the young pianist's musical conception and his playing also eschewed the more obvious effects of the virtuoso. It was Schnabelian in its simplicity, earnestness and self-effacement, showing gratifying evidences of Mr. Shure's firmly grounded technic, his ability to seize a large idea and proclaim it with force. His most successful playing was done in the Brahms group, which had weight and sonority combined with tenderness and lyrical glow. The Schubert classic excelled in its graceful dance-like pages. The structural demands were met with resource, although there were moments when the pianist's forte playing seemed unduly dynamic. The Schumann sonata on this occasion was earnestly and painstakingly performed, with some especially fine moments in the andantino, but Mr. Shure's most appealing playing was done in music which had more of the exuberance of youth. The pianist declined to yield to pleas for encores.

APRIL 15

Philharmonic Orchestra First of the Sunday matinee programs devoted to Wagner, this concert under Toscanini found that conductor and the Philharmonic Orchestra at their best, with luminous interpretations and playing of commanding tonal and technical excellence.

The early Faust Overture, not of Wagner's highest inspiration, yielded interest as pictured by Toscanini. His conceptions of the Siegfried Idyl and Waldweben are familiar, and again aroused warm response through his poetical feeling and lovely nuancing.

The remainder of the program was devoted to the love scene from the second act of Tristan and Isolde, with Paul Althouse and Gertrude Kappel as the romantic couple, and Marion Telva singing the rôle of Brangaene.

Toscanini, ideal Wagner exponent that he is, made the episode one of unsurpassable orchestral beauty and passion. Paul Althouse repeated his notable delivery which scored so mightily at the performance not long ago in the Metropolitan. His voice rang out meltingly and sonorously by turns, his Wagnerian style and declamation were above criticism. Mme. Kappel's handling of the Isolde music has always been one of her superfine artistic achievements. She was in perfect vocal form and gave fluent lyricism and kindling emotional quality to her sublime measures. Marion Telva's rich organ and meaningful projection of text added strikingly to the effect of the great scene.

Tremendous applausive enthusiasm and numerous recalls rewarded all the participants in this gloriously stimulative concert.

Ada Radin Kehlmann Ada Radin Kehlmann gave her first New York recital in New York at Roerich Hall before a large audience which tendered the young soprano an enthusiastic reception. In the presentation of the Garden and Prison scenes, in costume, from Gounod's Faust Miss Kehlmann, portraying the rôle of Marguerite, was assisted by Alexander Vikinsky, tenor, as Faust, Emily Wooley, soprano, Siebel, Dorothy Edwards, contralto, Martha, and Nicholas Karlash, bass, Mephistopheles.

Miss Kehlmann, who made an attractive Marguerite, revealed a voice of pleasing quality and wide range. Her tones, particularly in the middle and lower registers, abounded in opulence and color. A diction remarkably distinct and the intelligent use of her voice were decided adjuncts to her interpretation. Her histrionic abilities added profoundly to the favorable impression she made. Of the supporting members Mr. Karlash was warmly applauded in the rôle of Mephistopheles. He displayed a rich bass voice, powerful and mellow, and his acting was no less commanding.

The program also included O Mio Babbino Caro from Gianni Schicci (Puccini), Berceuse (Gretchaninoff) and Little Star (Ponce) which Miss Kehlmann sang as soli, and La Serenade (Schubert), a duet delivered by Miss Kehlmann and Mr. Vikinsky.

Lucrezia Bori and Albert Spalding The arts of Lucrezia Bori and Albert Spalding were joined on Sunday night in a program at Carnegie Hall for the benefit of the New York Guild for the Jewish Blind. The auditorium held an audience of capacity proportions, which called back the soprano and violinist for as many encores as they could be prevailed upon to grant.

Miss Bori displayed her gifts of voice and interpretation in arias by Handel, Massenet and Puccini, songs by Vivaldi, Bayly, Debussy, Obradors and Nin. An artist whose charm dominates the concert platform no less potently than the opera stage, Miss Bori brought her hearers under her spell with the first number. She sang with the refinement of style, fastidious restraint and tonal witchery which have come to be associated with her.

The instrumental protagonist began his offerings with a classic group, and continued with Szymanowski, Suk, Debussy-Hartmann and Wieniawski compositions. Mr. Spalding's mastery of the violin encompasses effects of brilliant execution, and extends to the poetic endowment that marks the elect of the music world. His playing was eloquent of vitality and beauty. The accompanists were Frederick Bristol for Miss Bori, Andre Benoist for Mr. Spalding.

Doris Humphrey and Charles Weidman A dance recital of strength, artistic merit and abiding interest was given at the Guild Theatre by Doris Humphrey and Charles Wiedman and their concert group. In addition to familiar numbers, first performances were given of Rudepoema (Villa-Lobos), Kinetic Pantomime (Colin McPhee), Alcina Suite (Handel), Memorials (Jerome Moross) and Exhibition Piece (Nicolas Slonimsky). The other numbers included Miss Humphrey's Two Ecstatic Themes (Medtner-Malipiero) and Pleasures of Counterpoint, to music composed by Louis Horst. The dances, which are the work of sincere, able and versatile artists, registered their due of success with an audience which thronged the theatre. The sequences have psychological and emotional significance, and are effectively conceived and executed.

Pan-American Association of Composers The first of two concerts by the Pan-American Association of Composers, founded and again headed by Edgar Varèse, was given in Town Hall last Sunday evening. Nicolas Slonimsky conducted a lengthy program illustrative of various ultra-modern tendencies in the composers of North and Central America.

Several first hearings were given. Amadeo Roldan's Three Son Motives, adaptations of native dance forms from Cuba, were sung by Judith Litante, accompanied by instrumental ensemble and percussion. The last of the syncopated, infectious bits (Sigue) was repeated. Charles Ives' The New River and December, the first for four sopranos and four basses, the second for the male singers alone, both accompanied by the ensemble, were of somewhat problematic cast, the vocal parts in particular failing to stand out above the orchestra. This composer's lyrical In the Night, for chamber orchestra, created a greater effect and was repeated.

Varèse was represented by a new work, Equatorial, for solo bass (sung by Chase Baromeo), organ, trumpets, trombones,

(*Continued on page* 19)

The E. Robert Schmitz Summer Session for 1934

will open on July 1st in DULUTH, MINN.

conducted by E. Robert Schmitz, assisted by some of the members of

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SUMMER SESSION

JUNE 18—JULY 31, 1934

ROY STREET AT HARVARD AVE. NO.

SEATTLE, WASHINGTON

Galli-Curci and Myra Hess Received By Capacity San Francisco Audiences

Eminent Artists Offer Brilliant Recitals—Harald Kreutzberg and Ruth Page Dance

SAN FRANCISCO, CAL.—There was much to give pleasure at the recital of Amelita Galli-Curci in the Opera House. The customary numbers for the display of vocal skill she gave with the ease for which she is renowned, and in her songs calling for a wider range of expression there was a more animated style than she has sometimes shown on the concert platform. Especially pleasing were Rosa's Star vicino, Rossini's Tarantella and Donaudy's Maggiolata. Rare beauty of tone and brilliancy of execution characterized Galli-Curci's singing of the Shadow Song from Meyerbeer's Dinorah, in which she was assisted by Raymond Williams, flutist. Mme. Galli-Curci's husband, Homer Samuels, presided at the piano. The singer was generous with encores. The audience was large and enthusiastic. Peter D. Conley managed the recital.

MYRA HESS ACCLAIMED

Those fortunate to be at the Veteran's Auditorium on the occasion of Myra Hess' recital listened to one of the red letter events of the season. Bach's Italian Concerto, the same composer's French Suite, No. 5, and the Brahms sonata, op. 5, were the pianist's programmed numbers. Miss Hess is a virtuoso—there are few more brilliant—yet, in her case, the poet, the musician, the interpreter, have conquered the virtuoso. She played the Italian Concerto as a woman who has thought and felt, who has poise of intelligence and a finely organized nature. Her performance was the masterly achievement by an artist who demonstrated her right to be placed in the first rank of living pianists. However, it was not alone through her inspired playing of Bach that Miss Hess succeeded in deeply stirring the emotions of her hearers, for her reading of the Brahms sonata gave further proof of this.

Miss Hess' superb pianism and her charming personality delighted all who heard her. When she finished her program she was recalled again and again and for the following half hour or more played one encore after the other. It was only after the auditorium lights had been lowered and a stagehand appeared upon the scene and closed the piano that people reluctantly left. Miss Hess was presented here under the management of Alice Seckels and Elsie Cross.

Harald Kreutzberg and his new partner, Ruth Page, who appeared in a dance recital at the Veterans' Auditorium, were greeted with marked cordiality by a capacity audience. To offstage piano accompaniment provided by Frederick Wilckens, these artists presented a program of fifteen original dances of various moods and brought to their interpretations the art and skill which their previous appearances here have led one to expect. Mr. Kreutzberg and Miss Page appeared in San Francisco under the management of Mr. Conley.

At the home of Mrs. Marcus S. Koshland, Clara Teitelbaum, one of the most gifted of Western pianists, played a program representative of the works of Bach, Haydn, Schumann, Schubert, Chopin, Ravel and Rachmaninoff. Miss Teitelbaum displayed considerable artistic growth since her previous appearance here about a year ago.

C. H. A.

Ann Arbor May Festival Founded in 1879

The Ann Arbor May Festival, an annual event under the auspices of the University School of Music, Ann Arbor, Mich., dates from 1894. The first festival, under the direction of Dr. Albert A. Stanley, was the outgrowth of local interest in choral singing, which had first been responsible for the organization of the University Choral Union in 1879.

The first May Festival consisted of three concerts and employed the Boston Festival Orchestra (Emil Mollenhauer, conductor) and the Choral Union and several soloists. An artist program was given on Friday night, a symphony concert Saturday afternoon, and a choral concert Saturday night.

The following year four concerts were given, and later the number was increased to five and finally to six. In 1913 the festival program was augmented by the inclusion of a Young People's Festival Chorus, made up of boys and girls from the schools of Ann Arbor. For several years this chorus was trained by Florence Potter, supervisor of music in the public schools, and the performance conducted by Dr. Stanley. Miss Potter was succeeded by Russell C. Carter, Joseph E. Maddy and Juva Higbee, who both trained and conducted the chorus.

Mr. Mollenhauer and the Boston Festival Orchestra came to Ann Arbor for eleven successive festivals, but in 1905 Dr. Frederick Stock and the Chicago Symphony Orchestra were engaged, and have participated during all the intervening years, the coming festival being the thirtieth consecutive engagement. Thus but two permanent orchestral conductors have taken part, Emil Mollenhauer and Dr. Frederick Stock, and only two musical directors, Dr. Albert A. Stanley and Earl V. Moore, the present director, who took up the duties of acting conductor in 1921, and became musical director in 1923.

Dates of this year's festival are May 9, 10, 11 and 12. There will be six concerts, as usual. Announcement of the soloists and the chief choral works to be offered has already been made in the Musical Courier. The more important orchestral scores to be heard include La Mer by Debussy, Spanish Rhapsodie (Ravel), Saint-Saëns' concerto in G minor, op. 22, with Mischa Levitzki at the piano; the first symphony of Milhaud; Brahms' fourth symphony; Beethoven's ninth symphony; and the Strauss tone poem, Ein Heldenleben, in addition to smaller orchestral numbers. A new group will appear at the coming festival, The Stanley Chorus of women's voices, which is the reorganized Girls' Glee Club of the University.

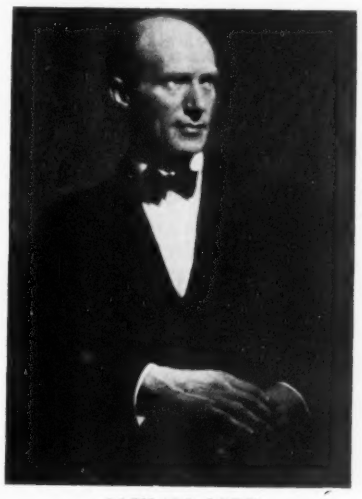
Florence Foster Jenkins Sings for League of American Pen Women

Florence Foster Jenkins, soprano, sang French and English songs for the National League of American Pen Women, Leisure Hour Series, in the Van Dyck studios, New York, on April 6; she is president of the New York Branch. The Masked Countess, contralto and Cosmo McMoon, pianist, also appeared. A painting of Mme. Jenkins by Ethel H. Hamilton was exhibited. It is to be hung for the exhibition in Washington, D. C., on April 23.

Richard Lert Returns from European Tour as Guest Orchestral Conductor

Gave Premières of Modern Works in Paris and Oslo—Will Lead Los Angeles Philharmonic in Final Concerts of Season

The SS. Washington, which docked in New York on April 5, brought Richard Lert, returning from conducting several orchestras in Europe.



RICHARD LERT

"In Paris," Mr. Lert told a member of the staff of the Musical Courier, "I conducted the Lamoureux Orchestra on March 24 and 25. At one of the concerts Juan Manén, Spanish violinist, was the soloist, playing his own chamber concerto, one of his latest compositions. This was the work's first performance in Paris.

"The next day, we featured another première—the first concert performance of a cantata, Idylle Funambulesque, the score with which Planel won the Prix de Rome in 1933.

AMERICAN SCORE INTRODUCED

"For both the Paris concerts," Mr. Lert continued, "I programmed Parade by Abram Chasins. This was the first time a European audience had heard the piece, and a great success was registered."

Asked if he had presented any more "first performances" during his stay abroad, Mr. Lert replied that in Oslo he had conducted Parade again, as well as another Chasins score, Chinese Pieces. "These two compositions," Mr. Lert said, "are excellent examples of American modernism, and I was gratified to observe the enthusiastic response of the trans-Atlantic audiences."

Mr. Lert's forthcoming schedule involved an immediate departure for the Pacific Coast, to conduct the Los Angeles Philharmonic in its final concerts of the season, mounting the podium vacated by Otto Klemperer, whose engagements with the Vienna Philharmonic Orchestra have called him back to Europe.

M. L. S.

Kirkpatrick to Play Bach's Goldberg Variations

On April 24 the New Music School will present Ralph Leonard Kirkpatrick in a harpsichord recital at the American Dalcroze Institute in New York. The program consists of J. S. Bach's Chromatic Fantasy and Fugue and the entire set of his Goldberg Variations. This is to be the first performance of this work in original form on the harpsichord in New York. The recital is one of the final appearances Mr. Kirkpatrick will make here before he sails for Europe, where he resumes his activities, giving harpsichord and clavichord instruction at the Salzburg Mozarteum Academy.

Betty Tillotson Concert Direction Notes

The Betty Tillotson Concert Direction announces contracts with several new artists for the 1934-35 season, including Claire Cornell, lyric soprano; Florence Burnham, soprano; Mita Ashwin Burnbach, dramatic soprano; Mable Taliaferro, actress, and Charlotte Lund, in lecture-concerts called Musically Speaking.

Miss Tillotson, severely injured in an automobile accident this winter, is back in her New York office and expects to go on the road booking her artists during May and June. Miss Tillotson has extensive contacts with women's clubs throughout the United States. She has a representative in Chicago and one in New England. Her former associate, Marian Armstrong, will be with the bureau again May 1.

Spring Activities of Bernard Gabriel

Bernard Gabriel, pianist, numbers among his spring activities an appearance at the New School for Social Research, New York, on March 3. Every Sunday morning Mr. Gabriel is soloist for the First Humanist Society at Steinway Hall, New York, and another weekly engagement is a recital over WOR on Tuesdays. On April 10 Mr. Gabriel was soloist for the "Bahia," New York. On April 18 he appeared with Mathilde Prezant and Emile Maloof in a program for piano, voice and theremin at the Sherman Square Studios, New York, and on April 25 will give a recital at the Y.W.H.A., New York.

Music of the Reformation

(*Continued from page 6*)

form of musical service was so great that even Catholic writers, such as Scandelius, began writing Passion Music to German texts.

Among the composers who have contributed to the music of the Reformation, not only with their talent in composition but also with their leadership in the contrapuntal developments of the period, are a few who should have special mention. The first and most prominent musician-leader was, of course, Luther himself, who not only improved the chorale, but also beautified music as a whole by his labors.

Luther's greatest co-worker was his close friend, Johann Walther, to whom belongs the distinction of being the first to harmonize the sacred melodies in the manner which hitherto had belonged to secular song. His gifts as a musician prompted him to harmonize the hymns in the same manner as the folk songs.

Another close friend of Luther was Ludwig Senfel, a Catholic. In spite of his religious differences Senfel took a leading part in all the changes which the great reformer effected in the tonal art. The motets of Senfel are unquestionably the best specimens of German musical art during the early years of the Reformation Period.

Of the composers of Passion music of the Reformation Period there are but three worthy of mention today, and one of these three is one of the greatest musicians of all time—Bach. The lesser two are Joachim von Burch, who wrote five Passions, two according to the Gospel of Saint Luke; and Nikolaus Selnecker.

It is indeed significant that all of Bach's works should be written in the contrapuntal style so evident in all the music of the Reformation.

The music of the Reformation was primarily religious music, and we today should give more honor to the leader of the great movement which stressed the importance of music in the worship of God.

(*To be concluded*)

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New York April 21, 1934 No. 2819

Old Ocean's bosom is beginning to harbor the annual musical flock of Europe-bound musicians. May the sound waves not be too turbulent.

—o—

An end-season yoicks and a ho-yo-to-ho to Grane, whose patient four-footed coöperation at the Wagner performances in the Metropolitan, never receives deserved tribute from the musical reviewers.

—o—

Spring is in the air, good music is on the air—and the air is even creeping back into the themes of the radical wing of present-day composers. They seem to have given up revolution for evolution.

—o—

Bayreuth is casting longing eyes at America and hopes that America will not reciprocate with too indifferent a glance this summer. Political sin should not be visited upon the head of art.

—o—

In the case of the grandiose Leopold Godowsky, who has retired from public playing, the concert platform's loss is pedagogy's gain. New York is to have him at the head of a master class shortly and Russia and Australia are bidding for the repetition of the course in those countries.

—o—

Do We Need a Composer Laureate?

The announcement from London that Sir Walford Davies has been appointed Master of the King's Musick in succession to the late Sir Edward Elgar again reveals the British nation as more considerate of the tonal muse than our own. That music has an important function as a socializing force, a means for uniting a people in a common thought or emotion, is recognized in the filling of this honored post.

Solemn occasions in this country are observed only unofficially by our artists. Apparently there is no need felt in the United States for embodying the principles of the New Deal in an oratorio, or for routing the depression with a fearful war chant. To be sure, ex-President Hoover once sighed in vain for a poem to stimulate the sluggish economic pulse of 1931. In a less official sense, the tunesmiths of Tin Pan Alley act as mouthpieces for the particular type of philosophy that the magnates of American business are promoting at any particular time. One is cognizant of the important political rôle played by the ditty, Happy Days Are Here Again. If only a sufficiently large body of the population can be induced to put any sort of sentiment into song, the effect on the collective mentality is considerable. And the state of mind prevailing inspires other ditties of similar strain, so that the chain of cause and effect becomes an endless one.

The Civil Works Administration missed a remarkable opportunity for using the talents of creative musicians. Apparently the propagandizing power of this art is understood only imperfectly in America. The painters and sculptors of the nation were subsidized during a number of months to produce works, and the pick of the crop is to be given to schools and other public institutions. But in music the imaginations of the C.W.A. authorities did not extend, apparently, beyond putting performing musicians and teachers to work. No choral or orchestral work, not even a song, was forthcoming.

Perhaps the theory obtains that the tonal art is too lofty and immaterial for such everyday use. This is a serious mistake—one which the political groups of European countries have not made. For whatever may be said about the quality of most music written for an occasion, it by no means follows that it must necessarily be unworthy of respect. Verdi's Requiem was composed as a tribute to Manzoni, and many of Bach's most cherished cantatas had the function of providing music for Leipsic church holidays. Similarly many of the works of Haydn supplied a background for social events in the rococo festivities of Schloss Esterhazy. George I, as retailed in an article by Wolfgang Michael in the last issue of the Musical Courier, could call on the talents of Handel for a casual boating excursion, and the score that resulted is of perennial beauty.

The United States Government might indeed divert a little of its time and attention from monetary and other problems to give consideration to the utilization of a potent force which now languishes for lack of an outlet.

—o—

Aiding the Volunteer Movement

In these days of increased leisure for many and of multifold plans for adult education, the part that musical activities shall play in the social program is an object of much attention by educators and others. In the last two decades there has been an enormous progress in the sponsoring of music-making for its own sake by more or less amateur organizations in the United States. Our school orchestras, bands and choruses, for example, are a source of surprise and delight to visiting Europeans. The music club movement, enlisting so many thousands of women and not a few men in this country, is being made the pattern for similar activities in England and elsewhere. The important point about this activity is its promotion by volunteer workers, who give their time without pay in most cases, and solely because of their interest in the social and artistic sides of music.

The National Bureau for the Advancement of Music (New York), under the direction of C. M. Tremaine, has recently issued a brochure setting forth some of the ramifications of the volunteer movement. The publication states: "It has been variously estimated by competent authorities that between $100,000,000 and $200,000,000 are spent philanthropically each year in the United States for the advancement of music. Among the items are payments of deficits of the great symphony orchestras, endowments of great schools of music like the Juilliard, Eastman and Curtis; university music departments; lesser gifts, and yearly support for other conservatories not wholly self-supporting; scholarships for students at home and abroad; music school settlements; high school music camps; financing thousands of festivals; national, state, district and county music contests, including heavy traveling expenses; support of aged musicians, like that given by the Presser Foundation; gifts of musical instruments from many sources; music auditoriums, etc. Then there is the support of promotional and service organizations like the National Music League and others; for special work in music by general institutions like the National Recreation Association, and for special surveys and projects of all kinds. Yet the millions expended for these purposes account only in part for our musical development.

"On the volunteer side we find great national organizations like the Music Supervisors National Conference (7,500 members), National Federation of Music Clubs (400,000 members), General Federation of Women's Clubs, Music Department (200,000 or more members), National and State Music Teachers' associations, with several hundred thousand members, Associated Glee Clubs, Inc., Intercollegiate Glee Club Association, National Congress of Parents and Teachers, National Education Association, Child Study Association of America, national school band and orchestra associations, and hundreds of thousands of independent workers and local groups. These almost entirely finance themselves, although probably all of them could increase their effectiveness with additional funds.

"The third factor in the sum total of results is those engaged either professionally or commercially in the promotion of music—the public school music supervisers, paid from tax funds; the private music teachers and the thousands of music schools, paid by parents; the artists, organists and other professional musicians, paid by audiences; composers; music publishers and instrument manufacturers, etc., paid by purchasers. All these forces have contributed to the results achieved, and must be included in the picture as a whole. In normal times it has been estimated that over a billion dollars is spent per annum by the public in music education and musical entertainment in one form or another.

"Yet there is far more work to be done than has been accomplished in the past, for evidence of the fuller and richer service which music can render to society—individually and collectively—in the new era is multiplying daily. Under normal conditions there is a greater demand for qualified chorus leaders, music club directors, and teachers of adult classes than can be met."

It is in the training of such workers through actual participation in musical activity that a rare opportunity exists. The aim of the National Bureau for the Advancement of Music, as outlined in this publication, is "to be a coöperating and stimulating influence to all the forces working in the field of music. Its services are available for the paid as well as the volunteer worker, and while it inaugurates and carries on specific projects when there seems to be a need for them, these particular undertakings are secondary to its primary mission as a coöperating agency." The interesting speculation is ventured that if a Department of Music existed in the national government, it would have such a function. The disquieting announcement is made that because of "difficulty in obtaining the small but necessary financial support, it is possible that the bureau may be forced to discontinue its work." This pamphlet, while not a plea for funds, contains so much worthwhile information as to the excellent services rendered by the organization that it should be a potent force in securing the aid necessary to carry on a worthy and important work.

—o—

An International Competition

Geneva, the seat of the League of Nations, is to be the scene of an International Music Competition from August 12 to 15, according to recent dispatches from abroad. The entries from France, England, Italy and Belgium as well as from numerous Swiss cities are said to be multiplying. Interesting to observers on this side of the water is the report that "the United States will be represented by a military band numbering 105 musicians."

Little publicity has been given so far to this international venture, and in general it may be said that there has lately been a dearth of competitions in which bands and other groups of various countries have participated. If one excepts the Welsh eisteddfods, which occasionally lure singing groups from this country (and which are more or less national affairs), the contests one remembers have been chiefly those of individual performers. Thus Vienna in two recent years has had prize competitions for pianists, violinists and singers, and there has been the Warsaw Chopin award for pianists.

The idea of assembling groups from the various countries in friendly rivalry is an excellent one, especially productive of new international bonds of amity and artistic understanding. True, such undertakings are limited by the excessive cost of transporting large bodies of performers, which only a few especially favored ensembles can afford. Yet the desirable aim of acquainting foreign countries with the musical art of one's own land might profitably engage the attention of sponsoring patrons and others interested in melodic interchanges between the nations. Those who sing and play the best music in common sessions gain a new conception of universal brotherhood and similarity of aims. Missionary work of this sort is one of the best aids to the reciprocal understandings that obviate conflicts. Let us by all means have more anti-war congresses; but let us also join the voices and instrumental pæans of the nations in praise of fundamental kinship.

—o—

When East and West Meet

The royal road to art seeks inspired direction, as notice this item in the New York American of April 12:

Paris, April 11 (US).—King Prajadhipok of Siam sat in a Paris music shop today, listening to record after record of classical phonograph recordings trotted out by the manager.

After hearing them all, the King bought two dozen jazz records.

Back to the jungle, as it were.

VARIATIONS

By Leonard Liebling

I feel a sense of personal guilt when I read an item like this, in the New York World Telegram of April 13:

Mario Chamlee wants to follow the example of Sigmund Spaeth and do a series of programs pointing out the origins of various popular songs.

He would confine himself to operatic music, however, singing the arias as he pointed out similarities.

I should never have started off these lads by publishing my Musical Courier series of articles (in 1912 or so) called Origin of Music, or the Descent of Melody.

* * *

Speaking of Spaeth:—It is not often that a volume on music provokes poetry, but here is an exchange of verses caused by the gift of Sigmund Spaeth's new book, The Art of Enjoying Music, from Henrietta Dickman to W. M. W. (William M. Wherry) who answered in kind:

When you are asked by someone queer
To go with her to opera drear,
Such as the noisy "Rigoletto,"
Whose girl was stuck with a stiletto,
Or maybe something not so gory,
That has less music and more story
Can you make comments that aren't mouldy
When Tristan bellows at Isoldy?
You must know "Leitmotifs," "Cadenzies,"
And why conductors throw such frenzies,
There's much to say in entr'actes—
Do you go armed with all the facts?

And now we turn to things symphonic
That test the listener's ear harmonic:
How can that poor guy with the oboe
Work on a tune like old Joe-Joe,
And make it sound like a cantata,
Or even worse—a fierce sonata?
You well may wonder where they're going
With all their hellish noise and blowing.
They ought to stop—but start anew
Because the score reads "poco piu,"
Fear not, my man, you'll get a break
They'll soon go home for hamburg steak.

So learn about the Three Big B's,
And hum with eloquence and ease
The themes of Bach, Beethoven, Brahms.
'Agadding go—and have no qualms,
This book by Mr. Sigmund Spaeth,
On whom so many pin their faith,
Is sent to make your ear more tricky,
With much, much love from

HEN AND DICKIE.

ANSWER

Dear Dickie and Henrietta:
I never cared for the Libretta,
But, tone deaf and with ear untrained,
Enjoy my music, unexplained.
I dreamed of Triton, with his shell,
A damsel, and a decibel.
An oboe and a cor Anglais
Would chase my saddest thoughts away.
Sometimes a too emotional passage
Would turn my feelings into sassage;
But still in my untutored way
I like to hear orchestras play.
I've winced to hear the bold bravura
Of some poor florid Coloratura,
And Baritones have turned me gray
With Trees and Kipling's Mandalay.
While Bassos oft have made me shiver
Who tried to render Old Man River.
And stirred my very depths to wonder—
I stand confessed of many a blunder!

And now this book will set me straighter
And give me all the facts and data.
I thank you from my very heart,
And hope to learn to take my part
In every sort of music game,
From operas wild to concerts tame,
Or e'en the modern operetta.
I thank you, Dick and Henrietta.

W. M. W.

* * *

Yehudi Menuhin's playing of Lalo's Symphonie Espagnole constitutes a new pleasure offered to phonograph devotees by the Victor Company. The performance is reproduced with sensitive reaction to the young artist's warmth of temperament, poetical nuancing, and vitality of rhythm. If the Paris Symphony Orchestra, conducted by Enesco, were as exact and colorful as the soloist, the record would be above all criticism.

Orchestral compensation comes, however, from another Victor record, that of the Minneapolis Orchestra (Eugene Ormandy, conductor) in a lively presentation of the merry and melodious Polka and Fugue from Weinberger's opera, Schwanda, which had an unaccountably short life at the Metropolitan a couple of seasons ago. Brilliant stuff, this recorded excerpt appeals also through orchestra playing of accuracy, humor, and spirit.

Columbia, too, is mindful of the serious music lover, with its publication of Mozart's F major quartet (for oboe, violin, viola, and cello) done by Messrs. Leon Goossens, Lener, Roth, and Hartman. The work affords acquaintance with one of the less familiar masterpieces, and the presence of the oboe, beautifully intoned and blended by Mr. Goossens (brother of Eugene) lends quaint atmosphere and charm.

More ensemble, and of an unusual vocal kind, is the Columbia offering of two records, the Wireless Chorus (foreign) doing Good Friday music (Nicolau's Divendres Sant) in a Catalonian church; and the Don Cossack Choir, singing Tschesnikoff's Save, oh God, Thy People, and First Psalm of David (traditional). The Catalonian example is tastefully shaded in rise and fall of voices, and has a touch of austerity that emphasizes the holy subjects. The Don Cossack troupe restrains none of its fervor or volume while in the phonograph studio and the sonority of the typical Russian bassos is as remarkable as the thrill of the tenor and soprano invocations, and the pure pitch of the entire company.

Lotte Lehmann does some of her soulful singing and interpreting in two songs (Columbia) Schumann's Ich Grolle Nicht and Schubert's Erlkönig, the former with orchestra, the latter with piano. Musical Courier readers are familiar with the art of the popular soprano. She registers in these records with her customary clarity of diction and depth of feeling. Dr. F. Weissmann presides effectively both at the piano, and with the baton.

* * *

Would you like to own an unused ticket for the premier Parsifal performance at Bayreuth in 1882? If so, read the attached letter and communicate with its writer:

420 Riverside Drive, New York City,
April 10, 1934.

Dear Variations:

Miss Orsola Pucciarelli was kind enough to invite me to go with her on Sunday last to the very interesting celebration at the Casa Italiana, where I heard your English speech with great pleasure (Italian being a sealed tongue to me) as well as Mr. Martinelli's talk and his beautiful singing—not to speak of the presentation of the medal by the Dante Society.

I trust you will not think me presuming upon so slight a foundation in soliciting your help and advice as to a way of disposing, for as much cash as possible, of an unused ticket for the very first performance ever held of Parsifal in Bayreuth. This ticket was given to a friend of mine by one of his fellow students in the University of Wurzburg during the five years of his residence in Germany, divided between study of the viola in the University and playing in the symphony orchestra of Nuremberg. This friend is now obliged to raise money, after being out of work for nearly two years, and in his country home feels helpless in this matter.

Respectfully yours,
H. MARY CUSHMAN.

* * *

Apropos of Wagner, Senta Hösel, Dresden singer, has busied herself with the famous "13" influences in the life of the lucky Richard. She repeats some of the familiar numerical data, but adds several new items:—"He was born in 1813; died on February 13. The first Rheingold performance took place August 13, 1876. Paris first heard Tannhäuser on March 13, 1865, and revived it after a lapse of thirty years, on May 13, 1895. Wagner was married to Cosima for 13 years, and the same period marked the duration of his exile from his native land. He wrote thirteen operas. Add the total of the figures in 1813 (the birth year) and you get 13. Also, there are thirteen letters in Richard Wagner's name."

* * *

Nat Shilkret, major domo of the recent Cadillac orchestral concerts on the air, was supervising the rehearsal held by Schönberg in preparation for the broadcasting of his Gurrelieder. Every time one of the players made even a slight mistake, the composer assumed a look of humbled hurt as though he were personally affronted. When a horn player slipped up twice, Schönberg leaned over to Shilkret and asked: "Do you think he is doing it on purpose?" "I shouldn't wonder," answered the wicked Nat, "his name is Nazzi." (And if you don't believe it, look at the roster of Philharmonic Orchestra members.)

* * *

And while on this topic, it might be mentioned that when Ernest Bloch's Sacred Service was done at Carnegie Hall last week, latecomers shut out from the auditorium heard the first part of the work projected through the loudspeaker in the smoking lounge. The walls of the room were covered with a collection of religious paintings held over from Eastertide. Decorating the loudspeaker was a picture of a nun, and on the two sides of the apparatus hung canvases of the Christ child and of the suffering mature Jesus wearing a crown of thorns.

* * *

Comes this delightful communication from the Musical Courier representative at Vienna:

Vienna, March 29, 1934.

Dear Variations:

Quick! Grab this only authentic and original Mathkerhof story, before it is improvised upon beyond recognition. Your faithful correspondent heard it out of Moriz Rosenthal's own lips at a dinner between the *Leberknöd-'lsuppe* and the *Spinat mit Ei*.

It seems somewhere on the rain-kissed hill sides of Salzkammergut there stands an inn bearing the strange appellation of Mathkerhof. This is sufficient reason why every new guest who registers at Mathkerhof must inquire just why it is called Mathkerhof. To satisfy his curiosity the landlord begins to tell him a long story about how a king or somebody went forth to the chase and found a beautiful ebony box, broke it open after some trouble and found a brass box inside, opened the brass box and found a little silver box inside, opened *it* and was surprised by seeing a still smaller golden box, which was still more difficult to open and disclosed only a teeny, weeny ivory box. . . .Boiling with impatience the king cracks the ivory box with a nut cracker, and behold! There lie three small mathkerl!

"What are Mathkerl?" asks the guest holding his breath.

"I do not know," says the landlord, quoting Parsifal's famous remark.

Now it came to pass that many years ago the late Rafael Joseffy came to Mathkerhof, presumably to spend his vacation. Days passed. Everybody anticipated the Mathkerhof story, but Joseffy seemed quite indifferent. Mathkerhof was as good as any other name to him. He just would not ask the question. After intricate diplomatic suggestions he was finally coaxed into it. In a moment the whole neighborhood knew it. They are springing it on Joseffy! Unbearable suspense. A crowd listens breathlessly. Even the landlord is a little nervous. Silver box; golden box; teeny, weeny ivory box. Now!

"And what do you think he found, *Meister*? Three small Mathkerl."

"That's interesting!" exclaims Joseffy; and what else?"

Very truly yours,
ANATOL RAPOPORT.

* * *

"With all these wholesale 'revivals' of old works," writes M. B. H., "one might justifiably fear the return of the Meyerbeer repertoire to the Metropolitan next season. Anything is likely to happen nowadays. Did you read that quite recently a long extinct volcano suddenly came to life in Iceland?"

* * *

Walter Damrosch is broadcasting a series of commercially sponsored symphony concerts, and radio reviewers write of him as "Uncle Damrosch" and "Daddy Damrosch." That is an irreverent way to refer to a Doctor of Music. Energetic and busy W. D. is still able to teach some of his younger colleagues a valuable lesson in unstaled ambition, showmanship, and pep of publicity.

* * *

Bloch and his theory of uniting mankind through music had striking vindication a few days ago when Hirosi Saito, Japanese Ambassador to the United States made an address in which he said: "One of the favorite juvenile songs in Japan to this day is entitled 'Blue Eyed American Dolls.' Everybody knows it, and the far-reaching effect of such musical gems in bringing the hearts of different nations together cannot be too highly estimated."

* * *

In Variations of last week an item told how Vera Brodsky and Harold Triggs gave an impromptu two-piano recital for Leopold Godowsky.

Now comes a post-card:

April 15, 1934.

Dear Variations:

What is an "autographed course, cope with circumstances"? I have heard of many kinds of courses, and have given some myself, but I have never happened to hear of this particular kind of course before. The Courier says that Leopold Godowsky gives them out, and I should like to get one.

If you cannot give me any enlightenment on this subject, at least this post-card will prove that Variations are still being read by,

Your sincere admirer,
EDWIN HUGHES.

The line which mystified Mr. Hughes and others, was one of those sardonic stabs of the printer's devil and read as follows: "Godowsky praised the piano pair highly and presented them with autographed course, cope with circumstances."

What Variations sent to the press, was this:

"Godowsky praised the piano pair highly and presented them with autographed copies of his prodigious Weber transcription." (Invitation to the Dance, arranged for three pianos.)

* * *

The Sunday News (New York) speaks of Schumann's "Nacktstück." Evidently the club song of the nudists.

Percy Rector Stephens—Stevie to those to whom he tells stories—gave a luncheon in that quiet and taste-provoking restaurant, The Round Room, on West Fifty-eighth Street last Monday week. His guests were assembled to hear about a light opera project which Richford Edwards of Syracuse and Washington eminence is advocating. Amid the sound of popping corks and succulent viands masticated, Johnnie Majeski, Freddy McKay, Emerson Whithorne, Jean Teslof, Eddie Schofield, Paul Kempf and Horace Johnson told wild tales of imaginary conquests experienced.

* * *

"My dear, my dear," lisped a sweet young thing to an equally sweet friend at a drug store counter on Fifty-seventh Street. "I'm so upset, I don't know what to do. You know, I changed voice teachers last week again."

"What, again? What's the matter with you? You started with the one you had only two months back."

"Yes, I know. But you know how I am. If I don't feel I'm getting on fast enough I get so upset."

"You're as bad as my mother buying clothes. After she gets a dress home she doesn't like it—and back it goes. Never satisfied."

"Yes, I know. But you can't imagine how upset I've been. You know how I've always wanted to go on the stage in musical comedy. And that's what I've been studying for."

"But you only had that idea last fall after you found out how much time it took to give a New York recital."

"Yes, I know. But, really, I've always wanted to sing in a Broadway show. Only I never told you about it. I wanted to keep it dark until I made my début. Well—"

"And I thought you told me everything."

"Oh, I do. But there are some things you don't even tell your best friend."

"Well, now what is it?"

"It's this way. You see, there is so much interest in opera just now, I decided I'd study rôles. But my teacher didn't think it was a good plan. (Between you and me, I don't think she knew anything about opera.) Anyway, I asked her to let me learn Carmen. But she only laughed and said Manon would suit me better because of my temperament. I've never seen Manon, so I can't imagine what she meant. Do you?"

"Search me."

"Anyway I got sore and decided to study for opera. There is a teacher Amy used to have that taught opera, so I asked her who he was. So now I'm with him. And he's just grand. He says I'll be able to sing all the big rôles in no time. And then he's going to arrange an audition at the Metropolitan and when it opens next season I'll be there."

"That's fine. What does he charge for lessons?"

"Only ten dollars, twenty lessons in advance, and I signed a paper to give him fifty per cent. of my salary after he gets me the opera job for two years. Of course, there is a registration fee, too, of fifty dollars."

"But where are you getting all the money?"

"Oh, I pawned Freddie's ring again and gave him the ticket."

"That's the second time you've done that. How do you get away with it?"

"We quarrelled about it again. But what can he do? His mother likes me and as she has all his money, to keep things quiet at home he got the ring out again."

"Well, all I can say is that you may never sing at the Met. or on Broadway, but you'll get along in life."

"Yes, I know. But I get so upset."

* * *

Why is it when I am ill I only get black looks from my wife and ten daughters even if I ask for a glass of water, while Max Rosen's beautiful women friends fill his room with flowers?

* * *

Disguised as a wild bell, I shall be sure to sneak in at the annual dinner of The Bohemians on May 9 when our darling editor Leonard, scintillant as a jewel, spouts his parody lecture, Wagner's Ring Re-written.

* * *

One of the men of the radio orchestra which was present the other day when Brodsky and Triggs made an audition for a commercial hour on the air told me how excited he and his confrères got when the two pianists played. He said that after the event the boys persuaded the youngsters to remain and give them an impromptu recital. That's putting it over, my children. Let me have the address of the program sponsor and I'll send him this item.

* * *

The Mount Vernon (N. Y.) Argus, commenting in advance upon Lily Pons' program at the Westchester County Center, lists "The Voice and the Flue, Dunsmore." A further statement is made with the information that it "will be played with flue obligato." The audience may expect to get soot in its eyes instead of smoke when Lily pipes this tune, *n'est-ce pas?*

* * *

I had such a fine time opening the door at Lily Pons' cocktail party last Saturday afternoon. Nattily attired in a well fitting butler's uniform, I speeded the guests in and gently assisted them out. Lily lived up to her name by stringing six or seven Easter lilies around her pearly throat on a wee black ribbon. Everybody bowed low to smell them and I'm sure our fair Lily has never been sniffed so much in her life—at least not since Ita went to the zoo to live.

Almost the first people I propelled into the apartment were Mr. and Mrs. Freddie Schang. Right after them came Dorle Jarmel, Donna McKay (Lily's attractive secretary), and Horace Johnson. As these lads and lassies were rifling the banquet table and drinking one cocktail after another as fast as Joe could mix them, the flood gates opened and the deluge started. In the long procession which passed me I spied Josef Lhevinne (and his husky son), Richard Stokes, Estelle Liebling, Alma Clayburgh (and a masculine entourage), Bert Neuer, Mary Perkins, Grena Bennett, Marek Windheim (resplendent in a new spring outfit), Vivian Cosby (playwright and movie scenarist), Mr. and Mrs. Alfredo Gandolfi, Margherita Tirindelli, Nino Martini and Jack Salter. By that time the crowd was so big and there were so many people trampling up each other's backs that I lost my head completely and ran away to a closet to hide. I'm so shy at times, my dears, and people *en masse* terrify me. It's all right when they're in front of me and I can see what they are up to. But when they whisper where I can't watch them, I always feel they are talking behind my back. That burns me up. And beside all that, Lily didn't need a butler. Everybody could still walk when they left.

* * *

I went to hear George Gershwin's radio program at the N.B.C. studios last Monday night, not only because I wanted to cast my scintillant orbs on the illustrious young man people talk about so much but also because Lillian Taiz was singing. Arriving I became all agog at the way they rehearse this darned air-minded music. It was exactly like watching a horse race with your watch in your hand. The musicians lined up waiting for the word "go" and then they played like mad for fifteen minutes. It sure was a neck and neck race. First I thought George was going to win. Then Lillian forged ahead. But in the end they all were together at the finish and the audience let out its breath in a great whoop.

A celebration occurred just before the race started. George had been complaining about the pianos given him to play, so the officials succeeded in finding the one George used on his recent concert tour. With a great deal of formality they presented him with its key, assuring him that there was no duplicate and that the instrument would be locked tight whenever he wasn't playing it. Here's hoping George doesn't try to break into the wrong apartment some night with his new implement. A key to anything (even a piano) can alter the life of any good man if used indiscreetly.

"Hold on, Gus—I think I've found the lost chord."

Foreign News in Brief

London City String Players Offer Concert Series

LONDON.—One of the remarkable changes in concerts in England during the last two or three years has been the number of programs given by string orchestras. This probably arises out of the economic situation, but it has proved that there is a vast storehouse of attractive works from which a varied evening's music can be arranged.

In London the City String Players have given a series of concerts during the last few years and recently their program contained attractive items including concerto by Avison, Concerto grosso by Handel, suite, Rakastava, by Sibelius, and variations on The Vicar of Bray by Ernest Austin.

Jean Baptiste Toner played the Chopin concerto No. 1 in E minor to a revised accompaniment made by the conductor, Harold Rawlinson, for strings only. M. M.

Rocca's Dibuk Produced in Milan

MILAN.—Ludovico Rocca's new opera, The Dibuk, was produced for the first time anywhere at La Scala on March 24. The libretto, taken from the Polish tragedy of the same name, is based on a Hebrew legend of metempsychosis—the soul of one who dies under a curse for a deadly sin returns to earth to become reincarnated in the person loved and so to purify itself. The music has a good deal of originality and is well constructed; the choruses were especially impressive. The new work was well received by the public and the critics, and the composer had about twenty recalls. R. H.

Sir Edward German Honored

LONDON.—The Gold Medal of the Royal Philharmonic Society was presented to Sir Edward German, composer, in reward for his services to English music, at the society's concert at Queen's Hall on April 19. C. S.

Noréna Triumphs As Mimi in Monte Carlo

MONTE CARLO.—The March 26 performance of Puccini's La Boheme at the Opera here was a triumphal success, Director Raoul Gunsbourg having assembled an exceptionally fine cast for the occasion, namely M. La Rotella (conductor), Mlle. Monti (Musette), M. M. Dorlini (Rodolfo), Ceresol (Marcel), Marvini (Colline), Chadwick (Schaunard), Roussel (Benoit), and matchless Eidé Noréna in the touching rôle of Mimi. In fact, it may be said that, notwithstanding the perfect balance of the performance as a whole, it was a "Noréna night." She was acclaimed and re-acclaimed for her ideal impersonation and singing. Her voice was at its best, she acted with exquisite grace and deep feeling, and in the final scene was particularly poignant and appealing. Every detail revealed her the great artist she is, and her success as Mimi must be recorded as one of the best performances of her career. I. S.

Juilliard to Present Four-Day Bach Festival

The Juilliard Graduate School, with the coöperation of the Oratorio Society of New York, will pay its annual homage to Johann Sebastian Bach with a festival of his music on May 1, 2, 3 and 5 in the Juilliard Concert Hall, New York.

The chorus, soloists and orchestra taking part are composed of students, members of the school faculty and members of the Oratorio Society. Albert Stoessel is to conduct.

In 1930 the Graduate School introduced in New York Bach's Art of Fugue as scored by Wolfgang Graeser. It was repeated for three consecutive seasons and last year was replaced with a presentation of the St. Matthew Passion, with the traditional Leipsic cuts. This season, however, it will be heard in its original complete form. This is probably the first uncut performance of the work ever given in New York City. It will be divided into two sessions on the last day of the festival, beginning at 5.30 and 8.30 p.m.

The program of the festival covers a large scope of Bach's works through the different periods in his career, including the six Brandenberg concerti.

OBITUARY

William Bauer

NEW LONDON, CONN.—William Bauer, associate professor of music at Connecticut College, died on April 14. Mr. Bauer, a native of New York City, was fifty-three years of age. As a youth he went to Wurzburg, Germany, for training at the Royal Conservatory. His teachers included Henry Van Zeyl, Rafael Joseffy, Helane de Wiennzskowska and Sigismond Stojowski.

Returning to America, Mr. Bauer made a concert tour as soloist and accompanist to Leonora Jackson, violinist. He later was connected with various educational institutions in New York, Halifax, N. S., Montgomery, Ala., and elsewhere. In 1915 he came to Connecticut College, when the college first opened. In 1925 he received the honorary degree of Master of Arts from the college.

Mr. Bauer leaves a widow and four children, a sister and three brothers, one of whom, George H. Bauer, is a member of the staff of the Musical Courier. N.

Dr. Thaddeus Cahill

Thaddeus Cahill, sixty-six, inventor of telharmony and other electrical devices, died on April 12 at his home in New York. Dr. Cahill was educated for the law, but scientific research claimed him after he was admitted to the bar. Telharmony is a process by which music may be distributed electrically by wires from a central station. In 1912 musicians playing on electric keyboards in Dr. Cahill's New York laboratory were heard by audiences in Carnegie Hall and elsewhere in the city, and in Baltimore, Boston, Springfield, Washington and other cities. One of the first radio broadcasts of music was sent out by Dr. Lee De Forrest from Dr. Cahill's station. Another invention of Dr. Cahill was the electric typewriter. He was unmarried and leaves two brothers and two sisters.

Mrs. Caroline Cadman

SAN DIEGO, CAL.—Mrs. Caroline Wakefield Cadman, mother of Charles Wakefield Cadman, American composer, and widow of William C. Cadman, died here on April 12 at the home of her son, where she has lived for the last four years. Mr. Cadman at the time was on a national tour. He canceled further engagements and hurried home for the funeral.

Mrs. Cadman was a native of Pennsylvania. Her parents were the Rev. and Mrs. John Wakefield. She had resided in California for fifteen years. At the time of her death she was eighty-two years old. Besides her son, she leaves a daughter, Mrs. Mabel Cascino. C.

The Rev. Giosue Marino

BROOKLYN, N. Y.—The Rev. Giosue Marino, of the Church of Our Lady of Peace, died on April 10 at the home of his brother. Father Marino was a native of Italy and came to this country in 1910, after he had been ordained. Soon after landing in America he joined the Church of Our Lady of Peace. An organist as well as priest, he played for the church and was in charge of the choir. He also organized the band of the church. Most of his work was devoted to the youth of the parish. He was fifty-four years old and leaves three brothers and three sisters. B.

Fritz Cortolezis

BERLIN.—Fritz Cortolezis, operatic conductor of renown, died at Bad Aibling, Germany, of heart disease, at the age of fifty-six. He was court conductor in Munich from 1907-12, then, after a short period in Berlin, general musical director at Karlsruhe for twelve years, and finally director of the Breslau Opera. Cortolezis, a pupil of Ludwig Thuille, composed operas and operettas, and enjoyed the personal friendship of Richard Strauss. R. P.

Florence Carl

BLOOMFIELD, N. J.—Florence Carl, niece of Dr. William C. Carl, organist of the First Presbyterian Church, New York, died on April 14 in the Essex County Isolation Hospital. She was forty-seven years old. B.

Musicales

Faculty Recital Given at Zeckwer-Hahn Academy

PHILADELPHIA.—A faculty recital took place at the Zeckwer-Hahn Philadelphia Musical Academy on April 5. The first number was a Mozart quartet, which enlisted the talents of John L. Bawden, piano; Raymond Brown, violin; Leonard Mogill, viola; Walter Schmidt, cello. The work was given a smoothly knit, skillful and poetic performance.

Moszkowski's suite, op. 71, brought Lucius Cole, first violin, Clara Zager, second violin, and Marion Dougherty, piano. All of these excellent musicians acquitted themselves with distinction, providing a united tone of balance and firmness.

The sonata in D minor by Gibbs was played by Rath Rappe, violin, and Joseph Allard, piano. The two offered an interpretation finely conceived and executed.

The program closed with the playing of an arrangement of the *allegro* from Beethoven's "Emperor" concerto, with Miss Dougherty at the piano, Charles Wright at the organ. They won applause for an artistic projection. There was a large and cordially disposed audience. D.

* * *

Verdi Club Morning Musicale

The ballroom of the Hotel Plaza, New York, held a large and enthusiastic audience at the morning musicale of the Verdi Club on April 11. Florence Foster Jenkins is president of this organization. Varied musical offerings, musical recitations, presentation of guests and a reception were the order of the day. Josephine Paterno, dramatic soprano, sang effectively, offering arias by Ponchielli and Verdi, as well as songs by modern composers. Mrs. Guy Bush of California gave her American Musical Landscapes, consisting of charming poems by herself, recited while she played her own accompanying piano music, which is somewhat reminiscent of MacDowell. Frank Colson, robust tenor, scored for his singng of O Paradiso (Meyerbeer). Rocco Pandiscio, baritone, sang operatic arias and songs in a voice of fine resonance, and Nathan Price played artistic accompaniments for the three singers. Prince Irakli Orbeliani excels as interpreter of Liszt's music. He performed the two St. Francis soli with brilliance, and Albeniz' Tango (Godowsky transcription).

Emma A. Dambmann, Doree Lyon and Grace Doree; Gladys Cooper, English actress; John Wexley, playwright; Mrs. Clarence Lee Hilleary and Mrs. Arthur H. Bridge were honor guests. F. W. R.

* * *

Kirkpatrick Plays Clavichord Music

In presenting the young American, Ralph Leonard Kirkpatrick, in a clavichord recital on April 10, the New Music School afforded a capacity audience the unusual opportunity of hearing compositions by Bach performed on one of the instruments for which they were written by an artist who revealed a thorough understanding of the intricacies of the instrument and a deep feeling for the selections he played.

The program presented by Mr. Kirkpatrick included the French Suite in G major, preludes and fugues from the Well Tempered Clavier, the French Suite in E major and the partita in B.

Mr. Kirkpatrick's technic, the punctiliousness and finesse of his touch showed him to be the master of an instrument over which he exercised complete control. That he was adept in shading his tones was made evident by the deft coloring he imparted to them. An encore was offered in response to the enthusiastic reception accorded him. C. D. H.

* * *

Alda Astori Sponsors Two Evenings of Music

Alda Astori recently gave a piano recital at the Prewett-Astori Studios, New York. Her program followed chronological sequence, beginning with pieces by A. Scarlatti and D. Scarlatti, and proceeding to Brahms, Debussy, Poulenc, Prokofieff and Granados numbers. Miss Astori's playing has vitality and imagination as well as the more conventional attainments of technical skill and temperamental restraint.

On April 10 an evening of compositions by Miss Astori was held at the studios. The assisting artists were Juanita Prewett, soprano; Marjorie Carey, lyric-coloratura; Ernest F. Wagner, flutist; Imelda Georges and Salvatore de Stefano, harpists; and a string quartet whose members are John Corigliano, first violin, Quintilio Amati, second violin, Giovanni Imparato, viola, and Alberico Guidi, cello.

Three lyric songs were sung by Miss Carey, one of them (Where Winds Belong) with flute obbligato, and Miss Prewett was heard in four dramatic songs. Two harp soli (featuring Mr. de Stefano) were Nocturne-Impromptu and Etude Gai; flute soli (played by Mr. Wagner), Gavotte and Orientalle. Miss Astori offered two orchestral transcriptions, Egyptian Phantasy and Chinese Warrior Dance, and the final number was Archaic Suite for two harps and string quartet. Miss Astori's creative talent, as exemplified in these examples, is interesting, musicianly and diversified. Construction and invention are of equal excellence in her writing, and there is fertility of thematic matrial. V.

* * *

Marguerite Potter Presents Erika Szaranov

Erika Szaranov, dramatic contralto, youthful and musical, was the outstanding feature of the Madrigal Society musicale on April 15. Marguerite Potter, president, presented her in arias and songs in German, closing with a group of Nevin songs, sung in honor of Mrs. Nevin, the guest of honor. Her German songs were delivered with understanding and expression, and the Nevin songs showed her sympathy, clear enunciation and sympathetic personality. Besides Mrs. Nevin the honor guests were Yvonne de Treville, Louis Persinger and Richard Bonelli.

Vladimir Padwa played piano soli and accompaniments, and was rewarded with plentiful applause. He has technic and a brilliant style of performance. F. W. R.

New York Liederkranz Offers Concert

The Liederkranz of New York held the final concert of their season at the society's headquarters on April 14. Soloists assisting the Liederkranz Male Chorus and the Liederkranz Orchestra were Elsa Diemer, soprano; Mildred E. Pfeiffer, pianist; Karl Schlegel, baritone; John Griffin, tenor.

The vocal and instrumental ensembles displayed good tone and training, the chorus singing many of their numbers *a cappella*. Dr. Otto Wick is the society's musical director; Hugo Steinbruch, conductor of the orchestra.

Miss Diemer, with Josefin Hartman-Vollmer at the piano, was heard in songs by Marx, Strauss and Brahms, and also gave an aria from Tannhäuser with the orchestra. She has a strong, clear voice of fine quality. Warm applause was her reward.

Miss Pfeiffer, a pupil of Edwin Hughes, was featured with the orchestra in the rarely heard Serenade and Allegro Giocoso of Mendelssohn. She proved a pianist of poise and skill, generously endowed with musicianship and of fastidious taste and style. Her performance brought her an ovation.

Mr. Schlegel, whose piano accompanist was Charles Borjes, sang items by Schubert and Schumann and also took part in a cycle for chorus, soloists and orchestra, a sequence which also enlisted Mr. Griffin. Both singers scored in their appearances and were recalled for bows. M. L. S.

Emanuel List Ends American Season on April 22

Emanuel List, basso of the Metropolitan Opera, will make his last New York appearance of the current season tomorrow afternoon (April 22) when he sings with the New York Philharmonic-Symphony Orchestra at Carnegie Hall under Toscanini's direction.

EMANUEL LIST

Part of Act III of Parsifal is to be given, with the Metropolitan Chorus. Mr. List will sing the rôle of Gurnemanz.

The basso sails on April 25 by the SS. Manhattan. He will go first to Covent Garden for an engagement there, which includes appearances as Hagen in Götterdämmerung. His London schedule also calls for a broadcast. From London Mr. List goes to Salzburg, after which he plans to take a holiday in Marienbad during June and July. In the fall he returns to New York for his second season at the Metropolitan and for concert appearances.

Campaign Fund Inaugurated to Save Baltimore's Historic Lyric Theatre

Metropolitan Opera Performances Largely Attended—Rethberg, Ljungberg, Bori, Martinelli, Martini, Crooks and Tibbett Heard in Favorite Rôles

BALTIMORE, MD.—Just when Baltimore's operatic colony was congratulating itself that it had successfully gone through another season without a financial loss, the news was given out that the Lyric Theatre, Baltimore's only fit place for a musical event of a major proportion, was going to be put under the hammer unless $140,000 is immediately forthcoming. Many years ago when the Metropolitan Opera forces were at war with the then Hammerstein powers, the late Otto Kahn headed a company that bought the playhouse. About fifteen years ago Mr. Kahn announced that unless the money was produced, he would accept an offer which had been made for the property by a business concern.

An appeal was made and a sufficient amount was subscribed to finance the venture. It seems that the bank which accepted the mortgage of $140,000 has been in difficulties and the ultimatum has been delivered that the mortgage would have to be met on its anniversary date or the property would be sold. As an impetus to a hoped-for successful conclusion of the campaign, Mayor Howard W. Jackson subscribed $1,000.

OPERA SERIES SUCCESSFUL

Baltimore, which was the only city, except Boston and Rochester, which the Metropolitan visited after its season closed, kept unbroken its record of not calling on the guarantors. When it is recalled that in addition to a practically sold-out house it is necessary to dispose of an average of 800 standing room tickets, it will be realized what a mighty fine piece of work was done by Frederick R. Huber, the local Metropolitan representative, and his assistants.

Madama Butterfly was the selection for the opening performance, and with Elisabeth Rethberg and Giovanni Martinelli in the leading rôles a magnificent performance was the result. Both singers were applauded stentoriously by the enthusiastic audience for their splendid interpretations.

Puccini's Gianni Schicchi and Richard Strauss' Salome constituted the double bill for the second night's presentation. The former served to introduce to Baltimore Nino Martini, who delighted with his fine voice. The same cast that gave Salome in New York sang the work here. Goeta Ljungberg in the title rôle was received with an ovational reception.

Traviata with Lucrezia Bori, Richard Crooks and Lawrence Tibbett closed the short season and this opera drew the largest crowd, there being nearly 1,000 standees. Each of these three artists was deluged with enthusiastic applause for their able interpretations. E. D.

I SEE THAT

Nathan Milstein, violinist, and Mrs. Milstein sailed from New York on April 14 by the SS. Ile de France. Other musicians on this vessel were several from the Metropolitan Opera, Tullio Serafin and Vincenzo Bellezza, conductors, and, from the vocal contingent, Angelo Bada, Giordano Paltrinieri and Alfio Tedesco and Mrs. Tedesco.

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Edward Wolter, baritone, Rose Polnariff, violinist, Phyllis Kraeuter, cellist, and Julia Glass and Milan Smolen, pianists, will be featured on the Melody Hour, NBC-WEAF network, April 22.

* * *

The weekly program of two-piano presentations sent out from WEAF on Sundays by Frances Hall and Rudolph Gruen, lists for tomorrow (April 22) Alla Polacca from Arensky's suite in canon form, Overtones (Gruen) and Forest Elves (MacDowell-Fox).

* * *

Ruth Shaffner, soprano, will sing at the White House on April 23, at a reception given by Mrs. Roosevelt. Miss Shaffner appears jointly with Mrs. H. H. A. Beach, composer-pianist.

* * *

Paul Althouse, Metropolitan tenor, has been reëngaged for the Ann Arbor, Mich., Festival, where he will sing Haydn's The Seasons on May 10 and on May 12 Heger's Ein Friedenslied in English.

* * *

The Freiheit Singing Society, a working-class choral organization, now in the eleventh year of its existence, gave a concert on March 3 at the Brooklyn (N. Y.) Academy of Music. They sang a proletarian oratorio, Two Brothers, by the American composer Jacob Schaefer, who conducted chorus and orchestra on this occasion. The text of the work is by I. L. Peretz, Polish Jewish author. Emma Redell, soprano, was soloist. The chorus also sang new songs from Soviet Russia.

* * *

Rosa Ponselle opened her thirteen weeks' season of Monday night broadcasts for the Chesterfield Hour at the Columbia Playhouse, New York, on April 2, with a capacity audience in attendance. She was assisted by the Chesterfield Orchestra (Andre Kostelanetz, conductor) and an ensemble of sixteen voices.

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Roy Jarman sang the Stabat Mater at the Reformed Church of Bronxville, N. Y., on Good Friday.

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John Corigliano, violinist, was heard recently over WOR as soloist with the Little Symphony Orchestra (Philip James, conductor).

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Ralph W. Downes, director and organist, artist-pupil of Francis Pangrac of New York, recently gave a recital in the Princeton University Chapel with the university choir.

* * *

The Center Symphonic Orchestra, Jamaica, N. Y., of which Jascha Fastofsky is founder and director, recently gave a concert for the relief fund of the Parent Teachers Association, under the auspices of the Queens Symphonic Society. Mr. Fastofsky's signature is affixed to a letter telling of the organization of a symphony orchestra in the Rockaways, N. Y. Membership is limited to serious-minded students and players of orchestral instruments, and all such are invited to apply.

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Dorotea Quinci includes among her March and April activities in Italy appearances as Marguerite in Faust, Nedda in Pagliacci and in leading rôles of other operas.

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Carmela Ponselle, mezzo-soprano, of the Metropolitan Opera, gave a radio recital on March 27 which was broadcast to forty executive clubs of the National Council of Jewish Women holding meetings in various parts of the country.

(*Continued on page 25*)

New York Concerts

(*Continued from page 14*)

Theremin instruments and percussion—a setting of an invocation from the Leyendas de Guatemala by Asturias, translated from the Spanish by Louise Varèse. This achieves unusual sonority, largely by means of the powerful Theremin, but the musical substance, in spite of the novel instrumental effects, is not highly rewarding. More original technically is the composer's Ionization for thirteen percussion players, which explores various kinds of rhythmic combinations.

Carlos Salzedo was the soloist in his concerto for harp and seven wind instruments. This work is in three sections, the first a prelude, cadenza and allegro vivo; the second, a nocturne, and four dances, the menuet, farandole, pavane and gaillarde. The last section contains some of the wittiest and most engaging music of the concerto, which is designed to display the various tone colors and technical phases of the modern harp. Mr. Salzedo fully realized all these possibilities in his superb playing.

The remainder of the list included Carl Ruggles' acidulous and powerful Portals; Roy Harris' engaging Four Minutes and Twenty Seconds, for flute and strings, which successfully blends the pastoral note with modern harmonic coloring; the andante from Adolph Weiss' Chamber Symphony, an earnest work in traditional romantic vein with oddly superimposed jolting rhythmic effects; and Colin McPhee's concerto for piano with wind octet, music revealing both the composer's natural impulse toward clarity and lyrical charm, and some rather noisy scoring effects which seemed dictated rather by present-day fashions than inherent appropriateness. Josef Wissow played the piano part in this composition with technical adroitness and skill. The composers in several instances were called upon to bow by Mr. Slonimsky, whose conducting of the exacting list merits both admiration and praise.

Soloists in the ensembles included Mabel Schneider, pianist, and Carl Weinrich, organist, both of whom contributed valiant support, while Charles Lichter and Milton Forstat showed versatility in performing the Theremin parts.

Other Concerts

Concert of Mediaeval Music, New School for Social Research, April 15, evening.

Chicago Symphony and Woman's Orchestra Conclude Seasons

Ted Shawn and Ensemble Offer Recital—Marie Clarke Sings—Ganz and Mischakoff Heard in Chamber Music Program

CHICAGO.—The Woman's Symphony Orchestra, assisted by Helen Hedges, soprano, closed its concert series at the Congress Hotel on April 8. This organization now occupies a high position in the musical life of Chicago. Ebba Sundstrom has accomplished much with the orchestra she so well conducts, as shown by the fine performance of the Brahms first symphony, the outstanding feature of the program.

Helen Hedges was heard in the difficult Zerbinetta aria from Strauss' Ariadne auf Naxos, in which she exhibited a voice of wide compass and excellent texture, used with marked ability.

TED SHAWN AT BLACKSTONE

Ted Shawn and his ensemble of men dancers gave a fine recital at the Blackstone Theatre on April 8 under the direction of Bertha Ott. Shawn, pioneering to restore dancing for men to its rightful standing, has organized and trained a company which he presented in a program essentially masculine in performance.

LOCAL SINGER HEARD

Luigi Ruffino, operatic tenor, and Mildred Gerber, coloratura soprano, gave a joint recital at the Studebaker Theatre, also on April 8. Mr. Ruffino sang several operatic arias and Miss Gerber included numbers from grand opera on her program, among which was the Mad Scene from Lucia.

"THE ORCHESTRA AT PLAY"

The Chicago Symphony Orchestra appeared at Orchestra Hall on April 9, in a program entitled "The Orchestra at Play." The concert was offered as an expression of its appreciation for the response of the subscribers to the deficit fund of the orchestra. The audience, which taxed the hall to its capacity, was made happy by the antics of Dr. Frederick Stock and Eric DeLamarter, two showmen *par excellence*, and by the playing of the orchestra. The master of ceremonies was Karleton Hackett, who had his audience roaring with laughter at his remarks. Henry E. Voegeli, astute manager of the Chicago Symphony, and Ray Carroll, press representative, no doubt had much to do with making the patrons glad they had subscribed to the fund for next season.

MARIE CLARKE SINGS

Marie Clarke, soprano pupil of Otto Watrin, was heard with an orchestra in Elsa's Dream from Wagner's Lohengrin on April 6. It was more than a year since we had heard this young singer but in that time she has made vast improvement. The voice has gained in volume without losing any of its former freshness and beauty. She enunciates well, makes a nice stage presence and is undoubtedly one of the best singers who have come from the Watrin studios.

GANZ AND MISCHAKOFF APPEAR

The Mischakoff Quartet, assisted by Rudolph Ganz, pianist, and Robert Lindeman, clarinetist, was heard in a program of chamber music under the auspices of the Chicago branch of the International Chapter of the International Society for Contemporary Music, at Kimball Hall on April 10. The program included the premier Chicago performance of the concerto for piano, clarinet and strings by Roy Harris, which was most satisfactorily played; the first hearing of the second string quartet by Wesley La Violette, and the A minor quartet by Dohnányi.

DE PAUL UNIVERSITY CONCERT

Reinald Werrenrath, Michel Wilkomirski and Helen Desmond Costello, gave a program in the Little Theatre of De Paul School of Music, on April 13. The affair was arranged in honor of the visiting delegates to the Music Supervisors' National Conference, held in Chicago from April 8 to 13.

THE RUSSIAN TRIO

In the Crystal Ballroom of the Great Northern Hotel on April 14, the Russian Trio gave a recital of chamber music with the assistance of Frida Savini, soprano. The program was made up entirely of Russian numbers, including the Arensky trio, op. 32, and the Rachmaninoff trio Elegiaque, written in memory of Tschaikowsky (which had its first performance here on this occasion). Miss Savini sang numbers by Russian composers, including Tschaikowsky and Gretchaninoff.

CONTEST WINNERS IN RECITAL

Bertha Waldman, mezzo-soprano, and Muriel Parker, pianist, winners of the Society of American Musicians contest, were heard in joint recital at Kimball Hall on April 11, under the direction of Bertha Ott. The two young ladies justified the decision of the judges, as both have much to offer musically to the public.

Miss Parker, who hails from the studio of Tomford Harris of the American Conservatory, disclosed a facile technic in the Bach Organ toccata and fugue in D minor (transcribed by Busoni), and two choral-preludes (transcribed by Rummel). Her Bach interpretation was good.

Miss Waldman is the possessor of a rich voice. A pupil of Edoardo Sacerdote, she has been well trained. Heard solely in her first group, which included Scarlatti's O cessate di Piagarmi, Haydn's Mermaide's song and Divinite du Styx by Gluck, she impressed by her clean delivery. Her low notes are vibrantly full and her upper range is as lovely as her medium. Added to her vocal equipment, she enunciated the Italian, English and French texts well. By her singing she reflected credit not only on herself and her mentor, but also on the Society of American Musicians. Mr. Sacerdote played artistic accompaniments for his student.

LAST SYMPHONY CONCERT

The twenty-eighth and last program of the Chicago Symphony Orchestra season took place on April 12 and 13. Director Stock had built a program which included the overture to Fidelio by Beethoven; Brahms' symphony No. 1, C minor; Strauss' Rondo, Till Eulenspiegel's Merry Pranks, the prelude and Love Death from Tristan and Isolde and the finale from Götterdämmerung. This was a program to the liking of every one, and naturally both concerts were completely sold out.

This last program was an apotheosis for the conductor as well as for the men, and also for the audience. Although it had a slow beginning the season ended in a blaze of glory. Since the new year the hall has been filled weekly and the financial returns have been most satisfactory to the trustees of the Orchestral Association.

AMERICAN CONSERVATORY NOTES

Tomford Harris, of the faculty, will play the last program in his series of recitals of Twentieth Century Music one week later than announced. It will occur at Fullerton Hall, Art Institute, on April 29. The composers are to be British and American.

Eleanore Metzger, organist, student of Wilhelm Middelschulte, appeared as soloist in a series of recitals at the Academy of Our Lady, Chicago, on April 5, 6 and 7.

Paul Kahn, pupil of Mischa Mischakoff, was awarded first place in the violin division of the recent scholarship contest conducted by the Chicago Woman's Musical Club.

Louise Willhour, of the dramatic art department, presented her students in a program of readings and one-act plays at the Studio Theatre on April 11.

Frances Cave, from the studio of Fern Weaver, was the winner in the annual district high school contest held in Downers Grove last month.

Henry Kalinowski, working with Scott Willits, played a group of violin soli at the banquet given by the Republican Club of the fourteenth ward on April 4.

Helen Love, soprano, and Paul Nettinga, tenor, pupils of Karleton Hackett, are appearing as soloists in a performance of The Creation given by the Civic Chorus of Holland, Mich.

Muriel Schrieber, soprano, was awarded first place in the voice scholarship contest sponsored by the Phi Beta fraternity on April 9.

SECRET OF SUZANNE AT DE PAUL

Joan Arthur is to have the leading rôle in the Secret of Suzanne, by Wolf-Ferrari, which the De Paul University department of drama is presenting on April 26. This is the first time the drama department has included an opera in its regular subscription series. David Itkin directs and Ray Olech plays Count Gil, with Norman Gottschalk as Sante, the butler.

It is interesting to note that this is the first time in four years that Mr. Itkin and Miss Arthur have been director and actress together. The last time was in two plays by Kenneth Sawyer Goodman, Idyll of the Shops and Homecoming, given at the Goodman Theatre during her student days.

Miss Arthur is assistant to David Itkin, director of the DePaul University department of drama, and is the teacher of voice and diction. Previous to her teaching engagement Miss Arthur played in stock, repertoire and operetta companies. Last year she was associated with the Chicago Operetta Company and was Nedda in Felix Borowski's and Jacques Samoussoud's performance of Pagliacci at the Blackstone Theatre.

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Ruth Posselt Ends Tour Abroad

Ruth Posselt, young American violinist, who recently returned to this country, came from a tour of the important music centres

RUTH POSSELT

of Europe. In Holland alone, where she played with the Concertgebouw Orchestra in Amsterdam under the direction of Willem Mengelberg, Miss Posselt gave twenty-two recitals. Her entire European itinerary comprised forty-six concerts this season in different countries. Miss Posselt is the winner of the 1929 Schubert Memorial Prize in New York. Next season she will make her first American concert tour under the management of Musical Art Management Corporation.

Radio Activities of Geiger and Shankman

Samuel Shankman, pianist, recently observed the anniversary of the death of Beethoven by broadcasting an all-Beethoven program over WNBX. Mr. Shankman played the Waldstein sonata, part of the sonatas, op. 2 and 3, and a portion of the "Pathetique" sonata. In a program previous to the anniversary, Mr. Shankman and Elvira Rosina Geiger also devoted all their numbers to Beethoven, playing duo arrangements of the Egmont overture and part of the sonata, op. 49. Mr. Shankman played excerpts from the Appassionate sonata as a solo, and Mme. Geiger appeared alone in the Farewell to the Piano. On Easter Sunday (April 1), these pianists gave programs of music dedicated to spring. At one of his subsequent appearances on the air, Mr. Shankman gave what is believed to be the radio première of Liszt's Venezia e Napoli, and also offered the toccata of Sgambati and other numbers. Mr. Shankman and Mme. Geiger continue their regular weekly schedule of broadcasts.

Concert Management Richard Copley Notes

Among the artists under the management of Richard Copley who have been appearing abroad is Benno Moiseiwitsch, who has had an active season of concerts throughout Great Britain during the past year. Mr. Moiseiwitsch is returning to this country next fall after an absence of two years. He will be heard here during November and December, following a recital at Town Hall, New York, on October 30. On November 1 he is to play at Concord, N. H.

Harriet Cohen recently appeared at Queens Hall, London, as soloist with orchestra under the direction of Sir Thomas Beecham.

Helen Marshall Fulfills Many Winter Engagements

Helen Marshal, soprano, student at the Juilliard Graduate School, New York, where she is an artist-pupil of Francis Rogers, fulfilled a number of engagements in her Juilliard affiliation during January and February. These included programs for the Washington Heights and New York Oratorio societies; recitals in Nyack, N. Y., at Mr. Rogers' New York home, and at Manhattan College, New York; an appearance before the Woman's Club, Brooklyn, N. Y.; soloist with New York Banks Glee Club, Carnegie Hall, New York; joint recitals at the Juilliard Graduate School and at St. Thomas' Church, New York.

Large Number of Fine Concerts Command Attention in Buffalo

Bampton and Crooks, Rachmaninoff, Hutcheson, Budapest String Quartet, Appear—Rodzinski with Cleveland Orchestra

BUFFALO, N. Y.—Rose Bampton and Richard Crooks drew a record audience in Elmwood Music Hall, presenting the last concert in the excellent Zorah B. Berry Philharmonic series. Miss Bampton's beautiful voice of unusual range and brilliance, her sincerity of purpose and charming appearance elicited storms of applause from her home-town admirers. Mr. Crooks' artistic interpretations of his varied selections, his style, and gracious demeanor brought enthusiastic recognition. Wilfred Pelletier, accompanist for both artists, contributed valuable musicianly support. His song In the Dark, In the Dew was sung as an encore by Miss Bampton.

Rachmaninoff's concert in Elmwood Music Hall, one of Zorah B. Berry's Philharmonic series, was well attended, a hearty welcome being given him. His playing of Mozart's Theme and Variations, Beethoven's Moonlight Sonata, No. 11, Liszt Rhapsodie, and his own composition Three Etudes Tableaux had unusual beauty.

The Buffalo Symhony Society is to be congratulated upon bringing to lovers of chamber music of this city the Budapest String Quartet. In their program by Haydn, Ravel and Beethoven, they won acclaim in the admirable presentation of these composers' works. The organization comprises Josef Reismann, first violin; Alexander Schneider, second violin; Stephen Ipolyi, viola; Mischa Schneider, cello. The program was given in memory of the late Emily Gray Hamlin, founder and president of the Buffalo Symphony Society, and was well attended.

HUTCHESON IN RECITAL

Ernest Hutcheson was greeted by a large audience in Hotel Statler ballroom upon his appearance in recital, donating his services for the benefit of the First Settlement Music School of Buffalo. Musicians, music-lovers and students crowded the hall to near capacity, his generous program being prolonged to nearly half its length by the encores which the enthusiasm of the audience demanded. His list was one in which his scholarly musicianship, technical equipment and brilliancy predominated. Closing with the dramatic Wagner-Hutcheson Ride of the Valkyries, he aroused his audience excitedly. The prelude and fugue in D (Bach-D'Albert), the Beethoven Sonata Appassionata and a Chopin group won equal favor.

Sylvia Lent, youthful master of the violin, gave the last of the evening recitals for the Chromatic Club in Twentieth Century Hall. Her program had variety, pleasing all tastes, and she brought to its presentation clarity of tone, excellence of interpretation, vitality, poetry and musicianship. Many encores were granted, and her accompanist, Laislos Helfenbein, shared in the honors.

CLEVELAND ORCHESTRA APPLAUDED

The well beloved Cleveland Orchestra, with its new conductor, Artur Rodzinski, gave a concert under the local management of Marian de Forest, for the Buffalo Musical Foundation in Elmwood Music Hall before a representative audience. The program of Bach, César Franck, Strauss and Wagner selections was played with a broad sweep, thrilling climaxes, rapid tempi, and unusually stirring vitality. This former assistant to Leopold Stokowski and later conductor of the Los Angeles Philharmonic Orchestra has a real conductor's gift, his men responding instantly to his leadership. The afternoon concert for school children was conducted by Rudolph Ringwall, who presented an interesting program to a large audience.

The last two concerts of the Community Orchestra had women conductors of note wielding the baton. The first, Antonia Brico, a thorough musician, well equipped for her task, won warm admiration from the audiences. Gertrud Hrdliczka inspired the orchestra to give its best under her leadership. Her readings were authoritative, emotional and poetic. Enthusiastic applause was paid her at the conclusion of the program.

L. H. M.

Studio Notes

DR. A. VERNE WESTLAKE

Mrs. Alex. J. Graydon presented an admirable program for the April 11 fortnightly musicale in the Westlake Studios, New York. Sigismond Stojowski gave an enjoyable talk, and Gustave L. Becker played a mazurka which he dedicated to Stojowski. Henry Holden Huss was a special guest. Helen Oliva and Morton Daniels, of the Engstrom vocal studio, sang well, with Ena Engstrom playing their accompaniments. Mr. Van Den Berg (of the Tweedy Studio), has a rich baritone voice, which he displayed to Dr. Westlake's piano accompaniments. Margaret Roberts scored in the singing of Negro spirituals with Elenda Carlberg at the piano. Harold Haugh, pupil of Mrs. Neidlinger, sang with intelligence and spirit; his accompanist was Evelyn Booth. Two of Dr. Westlake's pupils played. These were Evelyn Booth, who performed the Chopin F minor fantasia with imagination and skill, and George Armstrong, who was heard in the Schumann concerto. F. W. R.

THE COMPTON STUDIOS

Choristers of St. Luke's Chapel (William Pollak, director) presented a program at the Compton Studios, New York, on April 8. Mary Worley Compton, soprano, was the soloist, and Lewis Stark the assisting pianist. The choral list included Palestrina's Jesu, Rex Admirabilis, Schumann, Brahms and Schubert items, a Russian folk-song, Elgar's Yea, Cast Me from Heights, and two numbers of Mr. Pollak's authorship, his Tantum Ergo and his arrangement of Arcadelt's Ave Maria. Miss Compton sang Unforeseen (Cyril Scott), Sounds (Gustav Klemm) and the Suicidio aria from Ponchielli's La Gioconda.

LA FORGE-BERÚMEN

The weekly broadcast of the La Forge-Berúmen Studios on April 4, over the Columbia network, presented Orsola Pucciarelli, coloratura soprano, Blanche Gaillard, pianist, and Frank La Forge, composer-pianist. Miss Pucciarelli sang the Caro Nome from Rigoletto and a group of songs by Rossini. She has a voice of flexibility, true to pitch, and always under control. Mr. La Forge, at the piano, was at all times master of the art of accompanying. Miss Gaillard, who played two piano soli, interpreted with feeling and competent technic.

The weekly broadcast of the La Forge-Berúmen Studios on April 11, over the Columbia network, brought before the microphone Josephine Sabino, coloratura soprano, Mary Nelson, pianist, and Frank La Forge, composer-pianist. Miss Sabino was heard in two groups and in all her work gave evidence of skillful training and intelligent application. Her voice is of rich quality and it has taken on much smoothness since last Miss Sabino was heard. Mr. La Forge's accompaniments were at all times in exact accord with the moods of the singer. Miss Nelson played two groups of Chopin with excellent interpretation. She has a technic that is facile and accurate. D.

ANITA RIO

Marie Roche of Baltimore, Md., has won the "On to Hollywood" singing and beauty contest, which was sponsored by the Baltimore News and Post, Sunday American and the New Theatre. Over 1,000 girls participated in the contest. Miss Roche has studied for the past two years with Anita Rio of New York. She left for Hollywood on April 16.

Other pupils of Mme. Rio who have been active include Mary Clute, dramatic soprano, who recently sang a concert in Gloversville, N. Y., for the Girls Scouts. One of her numbers was the Ritorna Vincitor aria from Aida. Leonard Grant, baritone, sang incidental soli. Marjory Jenner, who has won the Fulton County radio contest twice, also sang soli.

Donald Catlin, tenor, is on a tour as a soloist with the Duncan Sisters. Thomas Green, tenor, has been fulfilling an engagement in The Mikado in New York. Andrew Lahey was a featured singer in a recent performance of The Seven Last Words (Dubois) in Freeport, N. Y. William Burbank is a member of the choir at the Church of St. John the Divine, New York.

MR. AND MRS. WINFIELD ABELL

Mr. and Mrs. Winfield Abell, directors of the School for Advancement in Music, New York, conduct fortnightly Friday evening musical appreciation recitals. Students, parents and guests make up the audience. The programs are supplied by piano and vocal pupils of Mr. and Mrs. Abell, violin students of Edwin Ideler and other artist-instructors of the ensemble department.

Preliminary to the recitals Mr. Abell conducts a half hour class in musical history and appreciation, and intersperses throughout the program which follows analytical, historical or descriptive remarks.

In recent programs, among the advanced piano pupils who have appeared is Minni Balzers, playing two Chopin nocturnes and the Fantasie Impromptu. At a musicale and tea on March 12 Miss Balzers played an entire program, assisted by Sonya Levine, violinist, and Mary Hill, cellist, in the Beethoven trio in G. Miss Balzers also acted as accompanist for Miss Hill in Sanby's Danish Song and Popper's Tarantelle. Other pianists recently featured include Katrina Munn, who played Chopin's preludes in F and A flat and Debussy's barcarolle and ballet from his Petite Suite; and Dorothy Blumberg, playing the Chopin etudes in G minor and A minor and MacDowell's etude in F sharp.

Another program brought performances by Jack Sanborn, Elizabeth Abell, Grace Davison; and Mrs. M. Speakman and her daughter Elizabeth in a two-piano arrangement of a Grieg dance.

Among Mrs. Abell's students who have been heard are Claire Cornell, who sang Come unto Me, on the Handel and Mendelssohn program; Enid Tubbs, who interpreted He Shall Feed His Flock; Ida Gitlin, who was heard in But the Lord Is Mindful of His Own, and Malcolm Langford, who offered Where'er You Walk. Another number on this program was Mendelssohn's Greeting, sung by Willette Ockendon and Eileen Gorman.

Mr. and Mrs. Abell continue these recitals in musical appreciation throughout April and May.

LEON CARSON

The season's second miniature-studio-recital was given at the New York studio of Leon Carson on April 8. Those featured were Ethel Bennett, lyric soprano; Betty O'Neill Scott, coloratura soprano; Winifred Parker and Marie McGoey, contraltos. One hundred invited guests were present. The singers presented an interesting program of German Lieder, operatic arias and duets, and numbers by American and Italian composers, sung with musicianship and skill. Vera J. Kerrigan was the accompanist. D.

MR. AND MRS. HENRY HOLDEN HUSS

A talented group of Mr. and Mrs. Henry Holden Huss' students gave an artistically interpreted program at the Huss Studio, Steinway Building, New York, on April 12. Among the features were a new Huss Minuet Rococo for two pianos, subtly played by the composer and E. Marion Sexton; and the latter's colorful playing of two characteristic pieces of her own composition, a mazurka and an impromptu. Jeanette Wiedman gave a finished interpretation of the first movement of the Chopin F minor concerto; Mary Schieffelin, an interesting and musical projection of a Chopin valse and the finale of Beethoven's Moonlight sonata; Carla Chmel, a performance of the melodious romanza from her piano sonata; and Bernice Rosner, a well thought out interpretation of the Mozart fantasy.

Vocal numbers included a group of settings of Shakesperean verses (among them Huss' It Was a Lover and His Lass) sung by Viola Steimann, who later added Brahms songs with telling effect; two charming Spanish items which showed to advantage the rich voice of Selma Schulman; and a set of children's songs composed by Bernice Rosner, an effective sequence, sung by Miss Rosner with appropriate vivacity. D.

ERNESTO BERÚMEN

Ernesto Berúmen, pianist and teacher, presented Mary Nelson, Evelyn White and Gerald Mirate on April 12, in a successful piano musicale at the La Forge-Berúmen Studios of New York. The program opened with an impressive performance of the prelude, fugue and variation by César Franck, played by Mr. Mirate. Miss Nelson, appearing for the first time at the studios, gave compositions by Chopin and Schumann. She also played the sonatine by Ravel. In all these works the young artist proved herself to be an excellent technician and interpreter. Miss White played several MacDowell items with fire and brilliance. Miss White's progress since her last appearance has been marked, and her playing has sincerity and tonal merit. Mr. Mirate brought the program to an end with a group of numbers, among them the charming Paysage by Granville English, and two new Cuban dances by Lecuona. For the last number Mr. Mirate played the difficult and seldom heard Liszt Hungarian Rhapsody No. 9, which gave him opportunity to display virtuosity.

Many encores were granted, and the audience gave an ovation to the young artists, who reflected great credit on their teacher. D.

EDITH W. GAUDENZI

Singers from the New York studio of Edith W. Gaudenzi have included engagements in radio, concert and opera in their recent activities.

Gloria La Vey sang the rôle of the Princess in The Student Prince, broadcast April 10 on the Palm Olive program, WEAF. Elvira Helal has been engaged to sing Tuesdays and Thursdays over WEVD on an hour sponsored by the World Clothing Exchange.

(Continued on page 26)

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Music Notes From Coast to Coast

ANN ARBOR, MICH.—The fortieth May Festival is to be presented in Ann Arbor May 9-12. These festivals have done much in bringing good music to this part of the country and in maintaining a high standard of art. The Chicago Symphony Orchestra under Dr. Frederick Stock has participated in every one since 1905 and again this season will play an important part in each of the six concerts. On May 9 there is to be given an orchestral concert with Rosa Ponselle as soloist, while on May 10 Haydn's Seasons will be performed. That same evening Mischa Levitzki, pianist, is soloist with the orchestra. On May 11, there is to be a program for children, and that evening there will be another orchestral concert with Lucrezia Bori as soloist. On May 12, the ninth symphony of Beethoven is to be presented with the University Choral Union and Jeannette Vreeland, Coe Glade, Arthur Hackett and Theodore Webb, soloists. That evening Dr. Earl V. Moore conducts the American premiere of Robert Heger's Ein Friedenslied (A Song of Peace) specially arranged in English, with Paul Althouse, tenor; Chase Baromeo, bass, and Palmer Christian at the organ.

On March 16 at the Normal College Conservatory of Music, Ypsilanti, Frederick Alexander, conductor, presented an impressive and moving performance of several works by Johann Sebastian Bach. Besides the Normal College Choir of 150 there were added in the gallery guest choruses of 356 voices. As an introductory number, O Sacred Head Now Wounded was played by a brass ensemble. Selections from the Mass in B minor were admirably sung and made a profound impression on every one in the large audience. Mr. Alexander is to be heartily congratulated on the splendid work he is doing in Ypsilanti.

Beginning April 1 and continuing for six days a music festival was held at Hartland, Mich. Probably the outstanding event was the concert presented by the Michigan Composers' Club of their own compositions. The composers chosen were the late L. L. Renwick, Nell Gardner of Fowlerville, William Doty of Ann Arbor, James H. Spencer of Adrian, Clark Eastham of Royal Oak, Willson Osborne of Howell, Robert Crandell of Battle Creek, Maria L. Royce of Grand Rapids, and Dorothy James of Ypsilanti. Some excellent compositions have come from the members of this club.

A. McL. T.

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) gave its fifth concert of the season at the Civic Auditorium, with Theodore Fryfogle as guest conductor, and Hope College Chapel Choir (directed by W. Curtis Snow) assisting.

Mrs. Alyce VanderMey Lantinga, organ pupil of Harold Tower, played two recitals covering Bach's Orgelbuechlein. Explanatory talks were delivered by Mr. Tower.

Bach's St. Matthew Passion was offered by the choir of Fountain Street Baptist Church, directed by Emory Gallup. The guest artist was Arthur Kraft, tenor, of Chicago. Other soloists were Elizabeth Barker Van Campen and Caroline Fales, sopranos; Mrs. Henry J. Dotterweich, Mrs. Lloyd R. Bloomberg and Alida VandenBerge, contraltos; Benn K. Leavenworth, Victor N. Bogardus, William Westberg and Clifford W. Hill, tenors; Lynn H. Clark, Lloyd R. Bloomberg and Culmer Peterson, basses.

A delightful hour of "Olde Musicke" was presented by Gwladis Luloff in the Ladies' Literary Club, under the auspices of Sophie de Marsac Campau Chapter, D. A. R. Her numbers were played on the clavichord, virginal and piano, the first two constructed for her by Arnold Dolmetsch.

Morning programs at the St. Cecilia Club have been given by Mrs. Thomas Wykes, pianist, Mrs. Paul Humiston, soprano, Mrs. Lylamae Hardesty Rogers, contralto, Albin Preusse, violinist, Mrs. R. A. Dorman, Lorraine Hardesty and Paul Humiston, accompanists, Mrs. V. I. Calkins, chairman; by Mrs. W. S. McMeen, soprano, Mrs. Clara Willey and Evelyn Sprick, violinists, Mrs. Lois Houston, cellist, Mrs. Amy Calkins, violist, Mrs. Lucille Bertsch, harpist, Mrs. Garnet Wolff, pianist, Maria Lund Royce, accompanist, Mrs. Thomas C. Irwin, chairman; by Mrs. Grove Montgomery, Mrs. John Duncan McDonald, Mrs. J. W. Putnam and Mrs. Gerrit Lantinga, organists, Mrs. B. H. Masselink, chairman; by Arlene Hoppough, Helen Mae Hoogsteen, Lorraine Hardesty and Robert Baxter, pianists, Central High A Cappella Choir (Dale Gilliland, director), Marguerite Colwell, chairman; by Grace White and Dorothy Pelck McGraw, pianists, Mrs. Paul Kempter, contralto, Albin Preusse, violinist, Mrs. Dorman, accompanist, Harold Bishop, reader, Mrs. Wykes, chairman; ending with The Cycle of the Year, gven by Mrs. V. I. Calkin, soprano, Mrs. Henry Dotterweich, contralto, Margaret Hunt, harpist, Lucille Schaafsam Dinsmore, pianist, Mrs. Lueve Parcell, reader, Mrs. Dorman and Mr. Huminston, accompanists, Mrs. Guy D. Halliday, chairman.

H. B. R.

HOUSTON, TEX.—The last symphony concert of the season by the Houston Symphony Orchestra was given on April 16 at the City Auditorium with Frank St. Leger conducting. The program opened with Handel's Concerto grosso No. 7 in B flat, for strings. Never has Mr. St. Leger shown such poetry and refinement of effect in his interpretation. Drusilla Huffmaster, one of Houston's brilliant pianists, was the guest soloist, playing Rubinstein's D minor concerto. The program was the best one so far.

Plans are now being made for the orchestra's annual membership campaign. The first meeting was held at the home of Ima Hogg, vice-president of the association; the drive is under the direction of Horace L. Darton.

Faust was presented to a thronged house at the City Auditorium on April 9 by the Texas Grand Opera Association. The proceeds from the production were given to the Houston Anti-Tuberculosis League. Six months of intensive preparation had been devoted to the presentation by the association and the president-sponsor, Mrs. John Wesley Graham, making it a vivid and dramatic performance. The cast included Joseph Wetzel, Faust; Amund Sjovik, Mephistopheles; Maxine Compton, Siebel; Margaret Bonner, Martha; Melbourne Warson, Valentine; Horace Lyons, Wagner. Vivian Pardonner was ballet mistress; and Vittorio Verse, director.

Josef Hofmann on March 15 presented the outstanding recital of the season. Never has his playing been so genuinely fine, and the ovation which he received could only be given to a musician of heroic proportions.

The newly elected officers of the Tuesday Musical Club for the coming season are Mrs. K. C. Barkley, president; Mrs. Joseph S. Smith, first vice-president; Soeurette Diehl, second vice-president; Mrs. J. M. Fambrough, corresponding secretary; Mrs. Robert Collier, treasurer; Mrs. E. L. Flowers, associate secretary; Mrs. C. H. Dorman, parliamentarian; Mrs. W. R. Shriner, Jr., librarian; Mrs. James E. Carter, delegate to the federation; Mrs. Brightwell, Mrs. Roland Tracy and Mrs. Charles King, membership committee.

Katherine B. Morgan is giving a number of lectures this month in various cities on Shakespeare and Music, convincing her audiences that Shakespeare had an overwhelming knowledge of the music of his day, and that the study of his poetry is important in gaining an acquaintance with the instruments of his time. On April 14, in Freeport, Tex., appearing with Miss Morgan was Margaret Bonner, who offered a group of old English songs. Miss Bonner is a young Houston singer who, on April 9, made a dramatic and impressive Martha in Faust.

K. B. M.

MONTREAL, CAN.—"Les soirées Mathieu" of the Canadian Institute of Music were brought to a close on April 8, when a discussion "Sommes-nous encore français?" (Are We Still French?) between Jean Bruchési and Alfred Desrochers followed by a concert presenting J. Henri Goyer, tenor, and Cécile Potvin, violinist, was offered to a fair-sized audience at the Ritz-Carlton Hotel. As a *conférencier*, Mr. Bruchési, professor of history at the Montreal University, was by far superior to his opponent, Mr. Desrochers, journalist. Mr. Bruchési had no difficulty whatsoever in convincing his listeners that they were still French, whereas Mr. Desrochers, in trying to prove the contrary, left them somewhat skeptical.

Works by Giordani, Handel, Ravel, LaForge, Paulin, Schumann, Puccini and Méhul, sung in Italian, English and French, were offered by Mr. Goyer. This singer possesses a lyric tenor voice of pleasing timbre. The top notes were reached with a minimum of effort and the diction in the three languages was commendable, but the phrasing was not always irreproachable. This young artist, who has so far avoided all claims to professionalism, is an earnest musician full of ambition. In the concert field, he should achieve success, providing, of course, he continues to study hard. Fleurette Trottier accompanied discreetly.

Miss Potvin played a Handel sonata for violin and piano. If one were allowed to express his opinion, he would suggest that Miss Potvin refrain from playing the violin in public. This reviewer only wants to remember this musician as a talented pianist, an impression she created last year.

E. C. N. L.

NEWARK, N. J.—Victor Chenkin, singing mime, returned to Newark on March 14 in the last concert of the Y.M.-Y.W.H.A. major music series. He presented a return engagement the following Sunday evening. In the course of his first program Mr. Chenkin sang in French, Yiddish, Polish, Russian and Caucasian. He demonstrated anew his remarkable talent for make-up, characterization and song. Inna Rublova, who substituted at the last moment for Boris Kogan, the accompanist, provided skilled and sympathetic aid.

Vittorio Verse, former associate conductor at La Scala in Milan and at the Metropolitan Opera in New York, was guest leader at the concert given by the Westfield Symphony Orchestra on March 13 in the Roosevelt Junior High School. Richard Van den Bergh, a student at the high school, sang Handel's Where'er You Walk, and two Schubert compositions. The first movement of Schubert's symphony No. 7 in C major, a selection from Grieg's Peer Gynt suite and Debussy's L'Apres-midi d'un faune were included on the program.

The third in a series of four concerts by the Bloomfield Symphony Orchestra was played on March 12 in the high school auditorium. John Cataldo, a member of the orchestra, was heard in the Wieniawski second violin concerto. A group of songs and operatic arias were sung by John Morelli, tenor, another local artist. The orchestral program included the Largo from Dvorak's New World Symphony and the 1812 Overture of Tschaikowsky.

Hortense Monath, pianist, returned to Newark on March 22 for her annual recital, in the Y.M.-Y.W.H.A. "pop" series. Miss Monath's pianistic ability has greatly matured in the course of the seasons. Her long and difficult program comprised the C minor Theme and Variations by Beethoven, Schumann's Fantasie, op. 17, the twelve waltzes included in Brahms' op. 39 and a *potpourri* of Chopin compositions. Falla's Fire Dance from El Amor Brujo was one of the many encores granted.

The Ballet Russe of Monte Carlo played a four-performance engagement on March 29, 30 and 31 at the Shubert Theatre. On March 29 the troupe presented Les Sylphides, with music of Chopin and choreography by Michel Fokine; Les Presages, to Tschaikowsky's fifth symphony, choreography by Leonid Massine; Le Beau Danube, music by Johann Strauss, book and choreography by Massine. The dancing, both individual and ensemble, and the *décors* were in the traditional, classic manner of the old ballet. The crowded audiences were intensely enthusiastic.

The Maplewood Symphony Club presented its third annual concert at the Maplewood Junior High School on April 3. Carl Perrenot Longone, pianist, was heard with the orchestra in Rubinstein's concerto in D Minor No. 4.

The final concert of the season given under the auspices of the Northern Valley Civic Music Association was held on April 10 at St. Cecelia's Auditorium. Jeannette Vreeland soprano, and Jacqueline Salomons, violinist, were the able artists, delighting with the musicianly finesse with which they presented their tonal offerings. Repeated recalls and many encores were granted to the vociferous audience.

M. S.-W.

SALT LAKE CITY, UTAH.—The Mormon Tabernacle Choir gave a free concert on April 6, with Anthony C. Lund, director, in charge. The program was largely in the nature of a memorial to the late Sir Edward Elgar and several of his compositions were presented. Reginald Beales of the McCune School of Music gave a short address on the life of the composer.

The 104th annual general conference of the Morman Church was held here for four days commencing April 5 and music was conspicuous in every program. The Singing Mothers appeared on one or two of the programs. This is one of the newer musical organizations of the city.

Members of the family and friends of Henry E. Giles, pioneer musician and former assistant organist at the Mormon Tabernacle, gathered at his home during the past month to celebrate his seventy-fifth birthday. Mr. Giles is recovering from a long illness and is now able to resume a few of his duties in church musical circles. He has been associated with the Mormon Tabernacle Choir, either as organist or singer, for the past sixty-two years, having become a member of the chorus as a boy.

Ellen H. Thomas of Ogden was named president of the Utah Federation of Music Clubs at the annual convention held here this month. Among the speakers at the convention was Dr. L. John Nuttall, Jr., superintendent of the Sale Lake City schools. Dr. Nuttall urged that school processes should closely relate music with activities outside the schools. "In the past," he said, "music found its chief social functions in ceremonials, such as marriages, funerals and church activities. With music firmly entrenched in the recreational life of the nation, schools should provide children with means for developing their musical talents and appreciation."

F. L. W. B.

TERRE HAUTE, IND.—A warm reception was given DeWolf Hopper and his comic opera company which appeared at the Shrine Temple before two audiences and presented Pinafore in the afternoon and The Mikado in the evening. The first annual Vigo County Music Festival was held at the Indiana State Teachers College gymnasium on April 6. Ralph Miller, of Glenn High School, was chairman.

Vivian Bard was featured in the first of a series of concerts at the Hippodrome by the Terre Haute Symphony Orchestra. She played her own piano concerto with orchestral accompaniment. Allen Grimes, soloist, assisted and sang Per Mi Giunto from Don Carlos by Verdi.

The A Cappella Choristers gave a pleasing program at the Tuller Hotel, under the auspices of the High Twelve Club. The entertainment was in charge of Dolph Cross, secretary-treasurer of the club.

M. P. D.

VICTORIA, B. C.—The Serge Oukrainsky Dancers, assisted by Vera Gillette, pianist, gave two recitals in the Emipre Theatre on February 27 and March 2.

The Philharmonic Orchestra, under the leadership of Alfred Prescott, was heard in concert at the Shrine Auditorium on March 1. The assisting artists included Merle North, contralto, and Percy Edmonds, baritone.

Ira Dilworth was the conductor when the Vicotria Ladies' Choir presented its annual concert in the Shrine Auditorium. Soloists were Norah Jones, contralto and Leslie Jordan, violinist.

St. Andrew's Presbyterian Church Choir (Jesse Longfield, conductor) was heard in an all-Schubert recital at the church auditorium on March 5.

The New Deal Concert Series offered Leslie Brigham, basso cantante, and Raymond McFeeters, pianist, in concert at the Empress Hotel.

The David Spencer Choir (Frank Tupman, conductor), assisted by Dorothy Parsons, soprano, Norah Jones, contralto, Frank Spooner, and Dudley Wickett, baritone, gave a creditable performance of A. Goring Thomas' The Swan and the Skylark in the Shrine Auditorium on March 9.

The Beaux Arts Society sponsored a concert featuring Avis Phillips, soprano, Ira Swartz, pianist, and Charles Shaw, violinist, visiting Vancouver artists.

Stanley Bulley, organist of Christ Church Cathedral, assisted by the Cathedral Choir, was the guest recitalist at the Metropolitan Church on March 16.

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Seagle Announces Plans for Nineteenth Season of Summer Colony

The nineteenth summer session of the Oscar Seagle Colony, which is located on Schroon Lake, in the Adirondacks, will extend from June 1 to October 1. The colony offers opportunity for vocal students to combine a summer of rest and recreation with concentrated study or coaching. The curriculum includes private lessons, class lessons, coaching, diction and languages. Among Mr. Seagle's pupils are many prominent professional singers and teachers from leading schools and colleges, and others of eminence in the concert and pedagogic world visit the colony during the session. Rates for board and instruction have been lowered for this season to conform with economic stringencies.

An outline of Mr. Seagle's plans for the colony this summer includes a course in sight singing. It is also felt that the colony is an ideal place for organizing and perfecting radio units, and an experienced musical arranger is to be on hand to assist in forming groups and preparing their repertoire. Many radio features now established on the air have had their origin under Mr. Seagle's auspices, and he hopes to develop many more for this field.

In view of the recent interest in opera in this country, Mr. Seagle feels that there are places for talented young artists in this sphere. Accordingly, he has arranged for an operatic coach to be added to the colony's faculty, and the production of several operas will vary the usual concert schedule this summer.

The regular classes conducted by Mr. Seagle include repertoire classes, which, as usual, are open to all.

An important announcement is to the effect that summer students showing themselves sufficiently prepared for professional engagements will be given opportunity in radio and opera next winter in New York.

The social and recreational side of life at the Seagle Colony is under the guidance of Mrs. Oscar Seagle, known to the members as "Miss Nellie." The location offers ideal conditions for many sports.

Supervisors National Conference in Chicago

(*Continued from page 7*)

sions on vocal ensembles were led by Lawrence Yingling, Marian Cotton, Mack Evans, Russel V. Morgan and Jacob A. Evanson. The Skokie School Boys Glee Club and Boys Choir, the New Trier Boys Octet, the Midway Singers and the University Singers did the demonstrating. Karl W. Gehrkens was chairman of the teacher training meeting, to which James L. Mursell, Edna MacEachern and George H. Gartlan brought their knowledge. The speakers on festivals and contests included C. M. Tremaine, Adam Lesinsky, Thomas N. MacBurney, Edgar B. Gordon, Max T. Krone and Frank A. Beach. Music appreciation was discussed by Lillian L. Baldwin, Mabelle Glenn, George Dasch and Geoffrey O'Hara. Joseph E. Maddy gave a demonstration of music instruction by radio at the NBC studios. Two hundred pupils from rural Michigan schools were used in the demonstration, at which Mr. Maddy showed how radio lessons are given and received, including beginning and advanced class lessons in singing, strings, bands, combined string and band, and string and vocal classes. The subject was further discussed by Myrtle Head, Judith Waller and Edgar B. Gordon.

MUSICAL CONCERTS AND INTERLUDES

Three major concerts and the numerous interludes throughout the sessions provided a musical program of vast proportions.

Perhaps the highlight of the week was the concert sponsored by the In-and-About-Chicago Music Supervisors Club, at the Auditorium Theatre, on April 11. An orchestra of 250 pieces and a chorus of 700 from high schools in and around Chicago furnished the program, which took on added lustre through the participation of Dr. Walter Damrosch and Sir Hugh S. Roberton as conductors.

Called back many times to the stage after he had led the orchestra through Massenet's overture to Phèdre, Dr. Damrosch declined to take credit for the performance, stating, "I wish to assure you that for me such playing by these youngsters is a miracle. I had only a one-hour rehearsal with them and what I told them they did to perfection tonight." It was a magnificent performance.

Under Conductor William D. Revelli, these young musicians gave stirring readings of the Angelus movement from Henry Hadley's third symphony, a scherzo by George Dasch and Svendsen's Swedish Coronation March. It was a well trained body playing with detailed perfection and the enthusiasm of inspired youth.

Sir Hugh Roberton took the stand for the chorus' singing of his Celtic hymn, The Outgoing of the Boats, an exquisite number of delicate writing. The vast chorus sang it with beauty of tone which became as finely spun as a thread at times. Although the choristers sang with fervor and fine tone throughout the balance of the program, their performance was somewhat disappointing. Perhaps this can be attributed to the similarity in the numbers which they sang. Conductor Robert Lee Osburn had his chorus well in hand, however, and they followed his beat with exactness.

An orchestra and choruses from Chicago high schools were heard at the Chicago Night Concert, at the Auditorium on April 9. Outstanding performances of the von Weber Euryanthe overture, the Bonzoni-Rossland minuet and the finale from the Tschaikowsky fourth symphony showed the Marshall High School Orchestra to be a praiseworthy organization, and its conductor, Merle Isaac, an exacting master. The symphonic choir and the mixed chorus of Roosevelt High, the Chicago High School Girls' Chorus and the Schurz High School Choristers did excellent singing. The chorus conductors were Erhardt Bergstrasser, Edith M. Wines and LeRoy Wetzel.

In place of the National High School Orchestra concert an innovation was introduced by Joseph E. Maddy in the instrumental ensemble festival given under the auspices of the instrumental affairs committee in cooperation with the National School Band and Orchestra associations in the grand ballroom on April 10. It is Mr. Maddy's contention that the perfection of smaller units makes for better orchestras. This concert, which presented massed ensemble groups, further emphasized his idea of the necessity of developing the smaller units in the schools. All those which took part in the ensemble competitions on Monday banded together in a massed string quartet, wood-wind quartet, wood-wind quintet and brass sextet. Each presented a group of numbers, after only one rehearsal, with startling effect under the direction of Adam P. Lesinsky, George Waln, O. J. Kraushaar, J. Irving Tallmadge, J. Turechek and the guest conductors, Henri Verbrugghen, George Dasch and Lee Lockhart.

NATIONAL MUSIC SUPERVISORS CHORUS

To climax the 1934 conference, the music supervisors themselves sang the final program at the Auditorium Theatre on Friday evening. It was a lusty-voiced chorus of 500 that performed with telling effect under the expert leadership of Dr. Hollis Dann. The lengthy program was varied by accompanied and unaccompanied numbers, and songs for both male and female voices. In Gounod's By Babylon's Wave and the Hallelujah from the Messiah an auxiliary chorus joined their voices and the combined choruses made the rafters of the old Auditorium ring.

Lane Technical High School Orchestra, under Oscar W. Anderson's able leadership, accompanied the chorus in several numbers and opened the program with a performance of Adolph Hoffman's transcription of the Bach D minor toccata and fugue that bespoke the professional orchestra.

Singing or instrumental music added zest to practically every session—unusual bands, exceptional choral groups and sterling orchestras from various parts of the country being represented on the programs. The In-and-About Chicago Elementary School Chorus gave a program on April 8, under the direction of Ann Trimingham. In the evening the conference joined in the service of the Chicago Sunday Evening Club (Edgar Nelson, director) at Orchestra Hall. Harrison High School Band (Captain John H. Barabash, conductor) played at the opening session on Monday morning. Music on the afternoon program was furnished by the Wood-wind Ensemble of the University of Wisconsin (Orien E. Dalley, director) and the choir of the Arthur Jordan Conservatory of Music (Max T. Krone, director). The Northwestern University Band and Men's Glee Club (Glenn C. Bainum, director), opened the Tuesday afternoon session, at which also the A Cappella Choir of Central High School of Tulsa, Okla., under George Oscar Bowen, conductor, did excellent work. Spirited singing by the Augustana College Choir of Rock Island, Ill., under Henry Veld, began the Thursday morning session auspiciously. At the biennial dinner on Thursday evening, the Chicago A Cappella Choir (Noble Cain, conductor) acquitted itself beautifully. Outstanding choral singing was done by a large chorus from the Chicago elementary schools under Mrs. Avis T. Schreiber, and the A Cappella Chorus of Central High School of Omaha, under Carol Marhoff Pitts' direction. A feature of the sixth and last session on Friday afternoon was the stirring singing of the Chicago Association of Commerce Glee Club (Arthur Dunham, conductor). A trombone quartet from Grand Rapids Junior College furnished additional music on this program.

BIENNIAL DINNER

The grand ballroom of the Stevens Hotel was crowded for the biennial dinner on Thursday evening. Rudolph Ganz was the genial toastmaster, introducing the many eminent people present. William J. Bogan, superintendent of Chicago schools, and Phillip LaFollette, former governor of Wisconsin, were the principal speakers of the evening. In his address, Progress in Musical Education, Dr. Bogan stressed the point that in "This machine age there is danger that culture may disappear," and that "musical culture must be developed in the schools."

FOUNDERS DINNER

Mrs. Frances Elliott Clark presided over the Founders dinner, in the north ballroom, on Tuesday evening, when William Arms Fisher, Frank Beach and Thaddeus Giddings were the interesting speakers.

CONVENTION NOTES

Informal sings were held nightly on the grand staircase in the hotel, conducted by various leaders of the Conference.

Adam Lesinsky, president of the National School Orchestra Association, announced that hereafter the band and orchestra contests will be held alternately—that is, the band one year and the orchestra the following year, instead of together as heretofore.

A number of the programs, or portions of them, were broadcast by N. B. C.

As usual, there were innumerable exhibits by the various music publishers, band and orchestral instrument companies, music magazines, publishers and manufacturers on the floor set aside for that purpose.

Daughter Born to the Echánizes

A daughter was born last week to Mr. and Mrs. José Echániz. Mr. Echániz is the well-known Cuban pianist.

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Monte Carlo Hears Eminent Conductors

(*Continued from page 5*)

Is it possible that he was unable to find anything more worthy and more representative of modern Italy? One hears he has been lamentably ill-advised. The boredom of these blank cartridges was happily relieved by the ensuing concert under Marc-César Scotto, with the excellent cellist, Umberto Benedetti, as soloist, but still more the week after when Alfred Cortot appeared in the double capacity of pianist and conductor, in two sittings.

Very naturally the curiosity was especially keen to hear and see the illustrious French pianist conduct the Franck symphony. Here as elsewhere many folk imagined that so delicate a tone poet as Cortot, the superbly intimate interpreter of the Polish romanticist, must necessarily be out of his medium in essaying the command of the orchestral phalanxes. They were mistaken. There is nothing weak, nothing indecisive, nothing ambiguous in his directorial technic, unusual though it may be.

It is of great interest to watch Cortot at the podium; his style is absolutely personal. Conducting without a stick, he uses his hands most expressively, now with closed fists or swinging arms, now with digital movements as if chiselling a design at the keyboard. The body is maintained in a rigidly erect posture and not for an instant does he lose his poise. It is a peculiar, angular technic but effective none the less and surprisingly robust and dynamic.

Cortot had his major opportunity as soloist. On the same program he was heard in the Beethoven C major concerto, besides Mendelssohn and Tschaikowsky items, and on the second afternoon following gave his own recital presenting twenty-four Chopin preludes, a Liszt sonata and the Schumann Carnaval. On both occasions he aroused a furore; it would be difficult to say in which capacity his auditors most enjoyed him. Here again further comments are superfluous; it was one of the highlights of the season.

GERMANY, PORTUGAL AND GREECE

Other guest conductors in the period under review were Franz von Hoesslin, Luiz de Freitas-Branco and Dimitri Mitropulos. The German visitor, in a Wagner cycle presented exerpts from the Ring, with Rose Pauly, soprano, and Joesf Kalenberg, tenor, both of the Vienna Staatsoper—orchestral readings that revealed the authority of this leader (who is remembered by devotees of Bayreuth) and won for him and his collaborators a hearty success. The Portuguese guest, familiar to Parisian audiences, was assisted by Adèle Kern, soprano, of the same Viennese house, in a curiously hybrid program devoted to the two Strausses, Richard and Johann, while the Greek conductor, titular director of the Athens Philharmonic Orchestra, exhibited his shownmanship in a varied series of programs including a Debussy-Ravel festival and The Beatitudes of Franck.

Less spectacular but no less worthy offerings of symphonic fare were provided in between these attractions by the excellent resident conductor, M. Scotto, with the assistance of distinguished soloists. Among them may be mentioned, besides those already noticed, the tenor Georges Thill (who had a most lucky escape when his motor car overturned on the Corniche road), Vina Bovy (soprano), Georges Cléton (flute), Franz Völker (tenor), Jean Abrial (oboe), Ninon Vallin (soprano), Jean Lefebvre (viola d'amour), Robert Bergmann (cello); Jean Vignard (bassoon), Marceau Peyssies (flute), René Guillou (piano), Lucienne Boyer (chansonnière), Marcel Reynal (violin) and Hélène Onda (harp).

The violinist Paul Makanowitzky also made a considerable impression in his two programs, one with Mitropulos and one in recital.

This symphonic series is completed by a valuable chamber cycle with weekly concerts by the Quatuor de Monte Carlo, assisted by René Guillou, pianist.

Westminster Choir to Broadcast to Russia

The Westminster Choir, heard weekly over an NBC network, by special request from Soviet officials, will present the first program to be broadcast from the United States to Russia. The date has not yet been decided. The choir has been officially invited to visit Russia this fall as a musical gesture of friendship. The radio program will be followed by broadcasts by other American choruses, orchestras and vocal and instrumental soloists.

The incomplete schedule so far worked out calls for a regular international exchange of programs, the first, April 15, from Russia, and additional short wave programs from Moscow on April 22 over an NBC-WEAF network, and May 6 over an NBC-WJZ hookup. Complete details about these broadcasts and the American programs to be sent in exchange will be announced later.

THE MONTE CARLO CASINO THEATRE (building on right), music centre of the Côte d'Azur.

Easter Passion Music in Berlin

(*Continued from page 5*)

tions. There is an intimacy about the whole affair, a freedom from stiff formality that takes one back to the good old days when players were not virtuosi but musicians.

One hears enough Bach here in Berlin to become really familiar with it—with the sound of it, not only with the printed page. That is one of the delights of Berlin. And Fischer, with his appearance—he looks like one of the rugged types we see in old paintings—adds to the sense of distance, as if we were really transplanted for the moment back into the olden times—surely good old times since they led to the creation of such music as this.

NEW MUSIC IN THE NAZI MODE

Speaking of good old times, Dr. Richard Munnich in his lecture on the National Revolution in Music, seemed inclined to the belief that we should make every time musically a good time. This was at the *Zentralinstitut fur Erziehung und Unterricht*. Musical illustrations were given—not very convincing. But the speaker was convincing enough.

He said that the only reason old music was being played and sung was because we had nothing new to take its place; that new music must be acceptable by the general public to have any value and some of it should be simple enough to be performed by people of modest attainments. He insisted that there was and is at all times a desire for new music and that the new grew from the bottom up, not from the top down, i. e., from the people, the folk.

An important feature of National Socialism, he said, is that it is not only a political but a social revolution and must therefore include a revolution in music. But this does not mean unpalatable experimentation but new modes and idioms that the average public will accept and enjoy. No man, he said, can predict what it may be like, this new music, but it is the duty of musicians to try to create it. In other words, the speaker did not say that the samples of new music offered on this occasion were necessarily the music of the future, but merely that it was the result of commendable effort.

A GOOD BEGINNING

New music was played and sung by an organization known as the Volksdeutscher Singkreis, conducted by two composers, Herbert Marx and Kurt Fiebig. There was an orchestra of about ten instruments—strings and a flute—and a small mixed chorus. The compositions of Marx were neither new nor interesting, being merely sixteenth and seventeenth century with enharmonic modulation. Those of Fiebig, on the other hand, proved to be not only new but of genuine worth as well. Fiebig is a first-rate contrapuntist and he sets his counterpoint in a harmony that is original and individual without being dissonant. The melodic and contrapuntal line, though often rapid and complex for all the voices, is evidently not difficult.

We have here a return to the olden time when music-making consisted largely of the singing by the people of rounds, canons, madrigals and the like. The intention of this society is to encourage composers once again to include the people—the folk—in their reckoning. Mr. Fiebig has made an excellent start.

INVENTIONS WITHOUT INVENTIVENESS

In unfortunate contrast with this was a piano recital by Kurt Lichdi, who played a "modern" piece by Hermann Reutter entitled The Passion in Nine Inventions. One wonders why anyone should bother to play them. One wonders even why anyone should bother to put them on paper. It will be recalled that Reutter is the composer of Der Grosse Kalender, a work indicating a power of invention far superior to these Inventions.

This was the first number on Mr. Lichdi's program. At its lame conclusion—so lame that the audience did not know it was concluded until Mr. Lichdi rose from the piano—this long-suffering reporter hopped hopefully across the street to hear more new music—more and worse, if possible—arriving too late to enjoy the dulcet strains of a serenade for wind instruments by Paul Höffer, but not too late to hear some of the Seven Songs by Norbert von Hannenheim.

BARTOK GOES COMIC

They were sung by Alice Schuster, and one could but admire the skill with which she accurately measured intervals that even a player on a keyed instrument might shudder at. And with such a harmonic support!

After much heartily ironic applause, Else Kraus played a piano concerto by the same composer, accompanied by seven wood-wind instruments. A display of excellent pianism, and not so completely devoid of interest as the songs. Six songs by Bela Bartok were sung by Miss Schuster, three of them serious and deadly, four of them comic and very amusing indeed, especially the last:

"Soosa soom, soosa soom,
Ritzi ratzi, boom, boom."

Everybody roared applause and this gem had to be repeated. Then as a glorious conclusion came the première of a sextet for wind instruments by Hermann Heiss; the *ne plus ultra* of noisy nothingness.

This audience was a model of good nature. There was a grin on every face. Stranger looked at stranger, laughing happily in mutual enjoyment of the tricks of the clowns. We have heard of art-works being killed with faint praise, and faint praise is certainly deadly. But far more deadly is this good-natured, amused tolerance; the handclapping and cheers and laughter.

A CONSULAR RECITAL

Maria von Maximovitch-Follmer, wife of United States Consul Follmer, gave a recital at the American Women's Club, accompanied by Martin Freudenthal. Evidently a professional with the best of training and some stage experience, Mrs. Follmer sang operatic arias from works of Wagner and Paladilhe, and songs by Schubert, Schumann, Hue, Widor, Cottenet, Rachmaninoff and Gretchaninoff, with a clear, well-balanced soprano of wide range and under excellent control. Elemental passion and dramatic intensity alternated with tender plaintiveness and the prevailing nostalgia of the Russian mood. The singer demonstrated her sure grasp of the essentials of interpretation and gave an hour of pleasure to an audience that filled the spacious rooms of the club.

There was hearty applause and Mrs. Follmer graciously granted several encores.

THE LATE PROFESSOR SCHILLINGS

An evening of orchestral compositions by the late Max von Schillings was presented and conducted by the distinguished amateur, Werner F. von Siemens (head of the Siemens Electric Works at Berlin-Lankwitz) at the Philharmonie. The program included the symphonic prologue to King Oedipus, the Witches' Song, recited by Ludwig Wüllner with orchestral accompaniment, the concerto for violin and orchestra, played by Alma Moodie, the prelude to the third act of Der Pfeifertag, and an excerpt from Moloch. This music is not perhaps what one may call great but it is interesting, expressive and well worth performing.

Wüllner, white haired still powerful, bent but rugged, gave an impressive reading to the poem of the Witches' Song, and the en-

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tire program was excellently played under the firm and confident beat of von Siemens.

RECITAL NOTES

Rudolf Laubenthal scored another huge popular success with a program of student songs old and new, from 1750 to a National Socialist marching song by Georg Vollerthun, his accompanist.

Wilhelm Backhaus completed his Beethoven cycle amidst immense applause and cheers. He also celebrated his fiftieth birthday, receiving congratulations from everywhere.

Robert Riefling of Oslo included a Scriabin sonata in his piano recital, a welcome relief after Handel, Beethoven, Brahms and Schubert. It was played with clarity, color and understanding.

Ermanno Beato, Italian pianist, presented a work by Franck and several by Debussy at his recital, but was not highly successful with either. He appeared to be more in sympathy with Schumann and Chopin.

Marta Linz gave an excellent interpretation of Strauss' violin sonata and of the Bruch concerto as well as a dull concerto by Spohr and some modern music.

At the recital of Bergliot Ibsen-Björnson, Paul Grümmer, as assisting artist, played Pfitzner's cello sonata, op. 1. The scherzo is full of interest; the rest of it dull enough.

BACHNER PUPIL'S DÉBUT

Ella Hjertaas, contralto, of St. Olaf's College, now in Berlin studying with Louis Bachner, gave a joint recital with Mary Betty Felts at the American Church. Miss Hjertaas has a voice of rare beauty, wide range, velvet sweetness, power without harshness. Truly a rare contralto. She is also musicianly. She sang a group of "Nordic" things and some American works and won a genuine and well-deserved success. Miss Felts fully confirmed the impression made at her début recital. An artist possessed of real magnetism.

Günther Schulz-Fürstenberg, one of the most active of German cellists, gave a recital here on his return from an extended tour. The solo suite in G by Bach was tiresome, but in Saint-Saëns and Granados the player was effective and the reason for his popularity with concert audiences became obvious.

Matja von Niessen-Stone presented her pupil, Luci Ritter, coloratura soprano, formerly of the Städtische Oper, in a recital at her studio. Miss Ritter is now singing at the Staatsoper in Vienna as guest artist and has been engaged by Mr. Palma (director of the Teatro Colon at Buenos Aires) for the summer season there and in Rio de Janeiro. She is a thoroughly competent artist, young, vivacious, attractive.

Under various conductors and with a variety of soloists, the Beethoven cycle of the Philharmonic Orchestra continues its course and attracts large audiences.

Marie Auguste Beutner, soprano, was warmly received at her first Leipsic appearance. Miss Beutner, who was soloist at an Academy Orchestral Concert under the direction of the young conductor, Siegfried Walter Müller, had ample opportunity in arias by Handel and Mozart for the full display of her well trained, sonorous and flexible voice.

I See That

(*Continued from page* 19)

Harold Dart, pianist-accompanist pupil of Ernesto Berúmen of New York, accompanied Marcel Hubert, cellist, at a concert in Middlebury, Conn., on March 5.

* * *

Sigmund Spaeth recently completed a series of lectures on the Art of Enjoying Music at the Boston Library under state auspices, using his new book of the same title as a text.

* * *

Viola Philo sang at the public reception given for Prof. Albert Einstein in Newark, N. J., on March 25.

* * *

The Harvey Gaul Musical Festival committee of Pittsburgh, Pa., is planning a Harvey Gaul Festival of his compositions for May 4, at the Carnegie Music Hall.

* * *

Paul Gundlach, who has played frequently over the radio in New York City, and is at present in Battle Creek, Mich., gave a program of piano pieces there on March 28. He played works ranging from Beethoven to Chopin, Schumann, MacDowell and Liszt, and excerpts from his own suite, entitled June, October and December.

* * *

Keith Falkner, English baritone, who came to this country for a brief visit this season, returns early next November for a two-month concert tour through the United States and Canada. Mr. Falkner gave a recital in New York a few days ago and will be heard here again next season.

* * *

Idelle and Russ Patterson will teach during the summer at their New York studios and also in Beechwood, N. J.

* * *

The Ward Belmont School of Nashville, Tenn., has engaged the following artists for its 1934-35 concert course: Charles Hackett, Nathan Milstein, Jeannette Vreeland, Robert Casadesus, and Carola Goya in Spanish

* * *

Rosalie Miller, soprano, and Russel Wragg, composer-pianist, gave a joint recital on April 11 at the home of Dr. and Mrs. Schelling in New York.

* * *

Paul Jelenek, piano teacher, presented Carl and Violet Vossberg in a recital of soli and two-piano works at Steinway Hall, New York, on April 4.

* * *

Hugh Porter began a series of four Wednesday evening organ recitals at the Church of St. Mary the Virgin, New York, on April 4, playing works by Bach, Franck, Brahms, Widor and Mulet.

* * *

Eva Emmet Wycoff, soprano, formerly in New York, now a teacher in Alton, Ill., gave a students' recital in March, presenting a dozen singers. They offered songs by classic and American composers.

* * *

Pearl Adams, composer and pianist, at present in Palm Beach, Fla., arranged a musicale at the Everglades Club, when Edmund Caldwell, tenor, sang seven of her songs. She stops in Washington, D. C., April 21-27, *en route* to New York.

Wallace Cox, baritone, sang at a recent dinner given by the Insurance Society of New York at the Hotel Pennsylvania.

* * *

A program of songs of the South was presented by Viola Philo, soprano, over an NBC-WEAF network on March 29, including Carrie Jacobs Bond's Ma Curly Headed Baby and A Little Bit o' Honey, and, among her other numbers, Carry Me Back to Old Virginny, and the Arkansas Traveler.

* * *

Edwin Orlando Swain has been reëngaged for the eleventh time to sing at the Plattsburgh (N. Y.) Festival on May 11 in Haydn's Creation. He will also sing Elijah at Susquehanna University on April 24.

* * *

The list of musicians leaving New York for Europe on April 7 included Mr. and Mrs. Vladimir Horowitz and Frida Leider.

* * *

Ernest Hutcheson, pianist, who plays weekly over WABC and affiliated stations of the Columbia network as soloist with the symphony orchestra directed by Howard Barlow, will now be heard for a full hour at each broadcast, instead of half an hour as heretofore.

* * *

George J. Wetzel, conductor of the Long Island (N. Y.) Symphony Orchestra, plans to perform Schubert's Unfinished Symphony as the principal item at his May 16 concert in Flushing, N. Y. His anthem, Hallowed Be Thy Name, just published, was sung recently at the Zion Church, Douglaston, in Little Neck, and at the P. E. Church of Queens Village.

* * *

The Music Education Studios (Misses Gibbes & Hopkins) are again to the fore in prize-winners for seven consecutive years, awarded children for the best notebooks based on the Children's Philharmonic Symphony concerts. Their names are Kai Hida, Daniel Demarest, Vivian Landey and Gloria Viggiano.

* * *

Arthur Fickenscher, American composer, and Edith C. Fickenscher, soprano and pianist, both associated with music at the University of Virginia, recently performed a four-hand piano arrangement of two of Mr. Fickenscher's orchestral scores in Washington, D. C.

* * *

Hans Merx appeared in joint recital with Val Peavey at the Fine Arts Club, Steinway Hall, New York, on April 7. Prominent on his program were songs by Othmar Schoeck, Herman Unger and Fritz Joede.

* * *

Eleanor Everest Freer's newest opera, Little Women, was given in miniature form by Frances Coates Grace, soprano and disuese, at the Musicians Club for Women, Chicago, on April 2.

* * *

Margarethe Steffner, artist-pupil of Harriet Behnee, was heard in recital in a Carnegie Hall, New York, studio on March 13. With Harold Waters at the piano, Miss Steffner sang numbers by Gluck, Strauss, Reger, Brahms, Henschel, Gretchaninoff, Leoni and La Forge.

* * *

Edwin Grasse, blind violinist, organist and composer, with Herman Neuman at the piano, on April 8, broadcast over WMCA works by Beethoven, Brahms, Kreisler and his own sonata.

Press Comments

PAUL ALTHOUSE

Paul Althouse sang Tristan in Tristan and Isolde at the Metropolitan Opera House on March 16, his first appearance there in this rôle. Olin Downes, music critic of the New York Times, headlined his review of the occasion: "Althouse Hailed in Tristan Début—Eloquent, Sensitive Singing of Tenor Reveals High Promises—Intelligence of Interpretation in Metropolitan Performance Augurs Well for Future."

Lawrence Gilman wrote in the New York Herald Tribune: "American Tristans are almost as rare as elephants with wings. They have, it is rumored, been heard and seen in certain lyric theatres of the hinterland; but if Isolde's knightly lover had ever, before last evening, been sung at the Metropolitan by a native son of These States, memory and records have played us false. To Paul Althouse, therefore, must go the honor of being the first of our lyric progeny to tackle the tremendous rôle on the stage that witnessed the original American performance of Tristan and Isolde almost half a century ago. The Metropolitan's rafters, since those distant days, have rung to the singing of many different kinds of Tristans, though never, apparently, until the last evening, to one born under the Stars and Stripes. Althouse has established himself as an artist of uncommon intelligence and musicianship, of rare taste and skill and feeling, a singer who respects his art and the great music that he has often sung so well. One was aware last night that these familiar excellences were potentially present."

Grena Bennett in the New York American: "Althouse is rated, and with justice, among the outstanding native artists and his performances in German opera have been duly and deservedly praised. A part as exacting, both musically and dramatically, as Tristan is a herculean task for any tenor. Yet Althouse met the difficulties with the security of a singer well prepared and well provided."

Julian Seaman, New York Daily Mirror: "Althouse achieved distinction and unquestioned competence in one of the most difficult rôles of the entire Wagnerian realm. He sang superbly and brought to his acting that nice balance of emotion which few opera singers ever learn."

W. J. Henderson, New York Sun: "The native son acquitted himself with honor. He knew his score, costumed and made up the part well, was a dignified and histrionically commendable knight, and sang his music with intelligence, feeling and good enunciation of the text."

Henriette Weber, New York Evening Journal: "There is rejoicing in the American camp over the signal success of another of 'our' singers at the Metropolitan. Paul Althouse, undertaking for the first time that most difficult of tenor rôles, Tristan, sang it in a way to stir the audience to a degree that happens only once in a great while. His triumph was in every respect deserved."

KARL ANDRIST

Karl Andrist, violinist, recently returned to New York from a Canadian concert tour which included an appearance in Montreal. La Presse of that city noted: "He began with the Borghi sonata and incontestably established his artistry, also clearly manifest in the four movements of the Franck sonata, in an interpretation replete with care and feeling. The same must be said for the Lalo Symphonie Espagnole, characterized by accuracy, delicacy, depth of emotion and high artistry."

La Patrie, Montreal: "A beautiful style, and a breadth of tone such as one encounters but rarely . . . admirable playing . . . the Lalo Symphonie Espagnole was given a magnificent interpretation . . . extraordinary mechanism."

Le Canada, Montreal: "From the very first note of the Borghi sonata one was conscious of a sense of mastery. The Lalo Symphonie was played with great breadth and beauty of tone . . . an impeccable technic."

RAY PORTER MILLER

Ray Porter Miller, soprano, artist-pupil of Leonard Rudko of New York, appeared recently in recital at Ethical Culture Auditorium, Philadelphia. In reviewing the recital, the Philadelphia Inquirer stated: "Miss Miller is a soprano who sings with a finished technic, with fine regard for the melodic line and artistic shading. It is a warm voice, thickened by a guttural quality that is not unlike Sophie Braslau's. Her high notes she uses intelligently without forcing, her low notes are rich and mellow. But whatever she sang last night, she made pleasing and interesting with her art, and her audience was most responsive in its genuine enthusiasm." The Philadelphia Public Ledger said: "There was a capacity audience in the auditorium to hear Ray Porter Miller soprano. Miss Miller possesses a supple voice which she has under remarkable control. It is euphonious from pianissimo to fortissimo—the latter always used with the best of taste. A group of German Lieder provided the soloist with the greatest test of the evening and she met it with success, excellently portraying the mood of all without exaggeration. Miss Miller, in addition to her vocal accomplishment, proved a polylingual artist, with a diction of equal excellence in all. She was received with an enthusiasm which was not a mere polite acknowledgment, but sincere reverberations of the spark she was able to kindle in her audience." The Evening Bulletin remarked: "A light, flexible soprano has been developed to the point where difficult passages are successfully essayed, and the higher notes surrender gracefully to clear, pure tones intelligently delivered. In the lower register the singer's voice takes on a rich, velvety quality, with nothing of that grating tone telling an audience an artist has gone beyond her depth. The singer's enunciation, particularly important in rendering songs in the German tongue, was impeccable. At the close of the last selection the applause was so warm and insistent, the singer obliged with several short encores."

SONIA SHARNOVA

Sonia Sharnova, contralto, recently completed a concert tour as a member of the Tokatyan Trio, whose other members are Armand Tokatyan, tenor, and Hans Hess, cellist. The Daily Sentinel of Rome, N. Y., said of her: "Miss Sharnova possesses a rich contralto, plus stage presence that is graceful and appealing. She captured her hearers instantly and held them throughout the evening, both in solo interpretations and the duet numbers."

The Evening Leader, Corning, N. Y.: "Miss Sharnova displayed a mastery of her art so great that the audience lost sight of technic completely and fell under the emotional sway of the artist."

The Elgin Courier-News: "Miss Sharnova sang with clear, colorful tones and much poise. Her range is unusual for a mezzo and is characterized by a remarkable volume in the upper register as well as in the lower and middle reaches."

The Wisconsin Rapids (Wis.) Tribune: "The richness of tone, the flexibility, and the dramatic responsiveness of Sharnova's true contralto voice is a delight that concert-goers too rarely receive."

The Quincy Herald-Whig: "With each lovely song she endeared herself more to her audience. Miss Sharnova's voice is exquisitely beautiful."

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CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—The Cleveland Institute of Music announces the resignations of Maurice Hewitt, head of the violin department, and Marcel Salzinger, head of the voice department—both effective at the end of the current season, June 16. Mr. Hewitt will be replaced by Josef Fuchs, concertmaster of the Cleveland Orchestra, long identified with the city's musical activities, and Mr. Salzinger, by Nevada Van der Veer, prominent mezzo-soprano and teacher.

Estelle Berman, an advanced student of Beryl Rubinstein and Arthur Loesser, who received her Bachelor of Music Degree from the institute in June, 1932, has been appointed to the piano faculty of the Cleveland Institute. Miss Berman will assume her new duties with the opening of school in September.

On April 13, Arthur Loesser appeared with the Cleveland Quartet at Severance Hall, playing the Dohnányi quintet in E flat minor, op. 26. On April 20 Denoe Leedy of the piano faculty spoke on Russian composers in the Comparative Arts Course. O.

Cornish School

SEATTLE, WASH.—Early spring activities at the Cornish School included the production of Tchekoff's drama The Cherry Orchard during the week of March 18. Four performances drew excellent houses, and at two, people were turned away.

On March 25 the school gave its first performance of Verdi's Requiem at the Civic Auditorium. There were 250 singers and seventy members in the orchestra, all students at the Cornish School, and the production was under the direction of Einar Lindblom, who joined the faculty in September. The soloists were Margaret Moss Hemion, soprano; Ethel Henson, contralto; Alexander Campbell, tenor; Marshall Sohl, baritone.

Late in the same month, the Cornish Players presented a marionette operetta, The Wizard of Oz, in San Francisco. The play is adapted by W. A. Kimball and has a new musical score written by Edward Chambreau, pupil at the school. They also played Bridie's Tobias and the Angel as a regular play (not puppets). The engagement in the California city was for a week or more. C.

Active Members of Schmitz Council

Piano teachers who are members of the Schmitz Council, of which E. Robert Schmitz is the head, are active in both pedagogic and concert fields. Helen Cuno Calogeras of Denver, Colo., presented her eleven-year-old pupil, Eugene Gash, a colored boy, in a performance of the D minor Mozart concerto.

Miriam S. Campbell, in addition to acting as president of the Denver chapter of Pro Musica, recently appeared as soloist at the MacDowell Club; with the Brahms Singers; delivered a lecture at the University of Denver; played for a Wednesday Music Party, at the MacDowell Club and at the Denver Country Club. All these were two-piano appearances with Andrew Riggs or James Sykes.

Marion G. Cassell, head of the piano department at the Normal School of Montreal University, and also a member of the faculty of the David Mannes School of Music in New York, played a sonata recital in Montreal, Can., with Maurice Onderet, violinist. She is scheduled for another appearance there on May 24.

Violet Duncan of St. Louis, Mo., has added two associate teachers to her studio staff. Two of her artist-pupils, Arline Anderson and Margaret Allan, gave a recital on March 24.

Helen Frederick played her first professional engagement in January with the Terre Haute (Ind.) Woman's Club. She is scheduled for her second engagement on May 31 in Montreal.

Edna X. Freimuth played for the morning section of the Matinee Musicale, Duluth, Minn.

Alice Hackett of Fort Dodge, Ia., appeared last month in chamber music at the Presbyterian Church and is booked for a performance of a Bach Brandenburg concerto during Music Week in May. Her artist-pupils, Ruth Anderson and Virginia O'Rourke, have been presented several times.

Mabel Borg Jenkins, besides her schedule at the McCune School of Music, Salt Lake City, Utah, has appeared in the Italian concerto of Bach and Ravel's sonatine; she also has played for the newly organized Art Barn Musical of Salt Lake City.

Ella Connell Jesse was soloist with the Portland (Ore.) Symphony Orchestra in Strauss' Burleska.

Willie Emerson Murray of Weatherford, Okla., has divided her time, teaching in Weatherford, Blackwell and Tulsa, and conducting a special fortnightly normal session of Schmitz work in Tulsa.

Maurine Ricks of Kansas City, Mo., appeared at Chappell House, Denver.

Andrew W. Riggs, president of the Colorado Music Teachers, vice-president of Denver Chapter of Pro Musica and head of the piano department at Denver College of Music and also at the State Woman's College, has appeared in concert at Colorado College, at the Denver Country Club, at the Denver Art Museum, and is booked for a recital in Cheyenne, Wyo., May 1.

Elmer Schoettle appeared in Denver for the Junior League, also with the Denver Orchestra in a performance of Beethoven's Emperor concerto; at Chappell House, at the Denver Country Club, and in Boulder, Colo., where he gave on all-Bach program.

Mona Smith of Ogden, Utah, has presented young students in recital through the winter.

Mabel Riggs Stead of Chicago appeared at the Austin Academy of Fine Arts, and before the Starrett Dramatic Club.

James Sykes of Philadelphia, elected a council member last summer, took the faculty post offered him at the Lamont School of Music in Denver and has appeared: at Chappell House, Denver University, in a two-piano recital with Miriam Campbell, at Denver Country Club, as soloist with the Denver String Quartet and with the Roth Quartet in the Pro Musica series, and the German Club of Denver.

Three new members of the council have completed their grade to tentative authorization (first year); these are Mrs. Emil F. Myers of Amarillo, Tex.; Mrs. S. C. Porter of Leavenworth, Kans.; and Doris Churchill of Minneapolis.

Many of the members will convene at the next Schmitz master class, which opens July 1 in Duluth, Minn.

Advanced Pupils Heard at Philadelphia Musical Academy

PHILADELPHIA, Pa.—An advanced pupils' recital was given at the Zeckwer-Hahn Philadelphia Musical Academy on April 11. Music by standard and contemporary composers was played by a talented array of students, including the first movement of Beethoven's concerto in C, featuring Mabel Rippel with Florence Reid at the organ; and the sonata in G minor for cello and piano, executed by Thomas Mango and Ruth Oehler. The first movement of the Grieg concerto brought Milton Dishel, with Mrs. Ornstein at the second piano. Besides these, the list of young artists held Leonard Blank, Lowell Ayars, Louis Gershman, Evelyn Adams, Teresa Perrazzoli, June Stork, William Weiss and Julia Shanaman. The program was a varied one, and the execution of the performers eloquent of many types of musical individuality. A quality in common, however, was technical precision. Knowledge of style also distinguished all the pupils, and observance of the canons of musical taste. There was a large audience, which bestowed warm and fully deserved plaudits on the players. D.

Tosca Presented at Broadway Theatre

Alfredo Salmaggi opened his week-end presentations on April 13 with a good performance of Tosca in which a new tenor, Alessandre Granda, who hails from South America, made an auspicious début. This singer possesses an unusually beautiful voice, which, for the most part, he uses with taste and effectiveness. Mr. Granda received an enthusiastic reception from the audience and was forced to repeat his third act aria because of the applause.

An American girl was the Tosca and what a beautiful one she was. A fine actress, Madeleine Keltie also brought a lyric voice of lovely quality and resonance to the rôle, in which she scored a personal success with the audience, largely made up of Latins. The Vissi D'Arte was especially well sung. She and Granda worked well together. The rest of the cast was adequate, with the exception of Eugenio Rinaldi who was capital as the Sacristan. Franchetti conducted. J. V.

Mrs. Roosevelt at Todhunter School

Mrs. Franklin D. Roosevelt was in New York to hear the presentation of the Gilbert and Sullivan comic opera, Trial by Jury, by the senior class of the Todhunter School on April 10. The performance was under the direction of Mrs. Edwin Hughes, who has charge of musical instruction at the school, and Margaret Dickerman. The principals in the cast were Julia Frances Stout, Lidia Vitale, Laura Ahlstrom, Suzanne Wolff, Nancy Leighton and Ann Sayles. Mrs. Roosevelt, the associate principal of the Todhunter School, formerly taught current history there.

Eddy Returns to M-G-M May 1

Nelson Eddy, American baritone, will return to the Metro-Goldwyn-Mayer Studios on May 1. Mr. Eddy's April concert engagements included a Southern tour, with recitals in Hattiesburg, Miss.; Roanoke, Va., and Birmingham, Ala., as well as appearances in Schenectady, N. Y., and Cleveland, O. *En route* to the coast he will also sing in Salt Lake City, Utah, on April 30. The picture in which Eddy is to make his motion picture début is, according to the Los Angeles Times, The Duchess of Delmonico. He will probably be featured with Jeanette MacDonald.

Erica Morini Broadcasts from Vienna

A symphony orchestra playing a Tschaikowsky violin concerto in which Erica Morini was heard as soloist, broadcast an international short-wave program from Vienna over an NBC-WJZ network on April 18. The orchestra was under the baton of Robert Heger, recently appointed second conductor of the Staatsoper in Berlin. Miss Morini has toured extensively abroad and was last heard in this country in concerts three years ago.

Studio Notes

(*Continued from page 21*)

Miss Helal also sang Nedda in a performance of Pagliacci in Norfolk, Va., last month.

Martha Vaughn gave an evening of song at the Esplanade Hotel, New York, on April 7. William Bowers again sang over the Cadillac Hour on April 8. He was the only singer to be reengaged for a partial repetition of the first program of the season. Mr. Bowers also gave a classic program at Philosophy Hall, Columbia University, on April 6, with Carroll Hollister at the piano.

ADELAIDE GESCHEIDT

Mrs. David E. Hudson, soprano, Mary Walker, contralto, and James Blauvelt, tenor, were three of the principals in Utopia, Ltd., a comic opera by Gilbert and Sullivan, in three consecutive performances of the work at the Heckscher Theatre, New York, April 13-14. All are pupils of Adelaide Gescheidt.

MRS. A. THEODORE GAILLARD

A concert was given at the New York studio of Mrs. A. Theodore Gaillard on April 18. Those appearing were Mildred Cooper, Martin Klayman, Hency Terman, Mary Fox and Frieda Cooper. They played piano music of Bach, Beethoven, Mozart, Grieg, Granados, Duvernoy, Debussy, Saint-Saëns-Godowsky and Rachmaninoff.

FRANCIS ROGERS

Harold Boggess, who has been studying with Francis Rogers for the past three years at the Juilliard Graduate School of Music, New York, has been engaged to sing leading baritone rôles in the season of opera to be given in St. Louis, Mo., this summer. Mr. Boggess' home is in Alton, Ill.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Lyman Ackley	Hinshaw Conservatory
Maria Alliegro	Norman C. Johnston
Albert Alimoney	Meyer Kanewsky
American Foundation	Grace Kerns
Madge Amicone	George Lehman
Blanche Anthony	Eva Leone
William Arkwell	Eva Liminana
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Hinke Barcus	Elizabeth A. Major
Jean Barondess	Ilse Marvenga
Harold Bassett	Martin Mayer
Anna Beese	Antonio Meli
Nina Bolmar	Louis B. Melnikoff
Margaret Bovard	Frederick Miller
Helen Bretz	Marjorie Moody
Ted Brewer	Oscar Nicastro
Herbert A. Burgtorf	Arturo Papalardo
Genevieve Cadle	Mario Paris
Leonida Coroni	Julian Pollak
Reba Dale Corder	Pedro Pons
Vincent Czerwinski	Walter Priestley
Victor Damiani	Roman Prydatkevitch
Buddy Daniels	Albert Rappaport
Vernon D'Arnalle	Martin Ross
Harold De Grosse	Marden Rozerskii
Jean De Valor	Elizabeth Santagano
Elsie De Young Eggman	Michel Schiapiro
Frida Englehardt	L. Sepulveda
Lois Ewell	Umberto Sorrentino
Theodore Feimann	Elida Sutton
John Fink	Ofelio Tello
Blanche Foote	Alberto Terrasi
Carl Friberg	Emilo Vaccaro
Leila Troland Gardner	A. Valencia
Amy Goldsmith	Emmaletta Vantine
Jacques Gottlieb	E. B. Vincente
E. A. Haesner	Flora Voorhees
Rose Hazard	Elizabeth Whitehill
Jack Heath	Mark Wollner
De Roda Helmuth	Borris Zakharoff
Marguerite Hobart	George Zaslawsky

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GIOVANNI MARTINELLI and EMILIO ROXAS (left), the latter the teacher of the Metropolitan Opera tenor.

KARIN BRANZELL,
en route to Europe recently on the SS. Washington with her pet, Rowdy. Mme. Branzell will sing and spend a vacation abroad before leaving for Buenos Aires, where she is to be heard at the Colon Opera this summer.

A POLISHED CONDUCTOR.
Fritz Reiner at Venice, March, 1934.

GILBERT ROSS,
American violinist, has received his education entirely in this country. His teachers include Leon Sametini and, for five years, Leopold Auer. He made his formal début in Berlin just before his nineteenth birthday. Since that time he has played in America and abroad, including an appearance with the Berlin Philharmonic Orchestra and, on this side of the water, with the Minneapolis Symphony Orchestra and the People's Symphony Orchestra of Boston. He has given four New York recitals.

NEW HOME FOR OPERA IN ST. LOUIS.
Architect's drawing of the Opera House Auditorium and Civic Center, costing $6,000,000, which has been completed in St. Louis, Mo. The edifice is to be inaugurated with a season of grand opera, beginning April 21, in which Lucrezia Bori, Elisabeth Rethberg, Giovanni Martinelli and Emily Roosevelt (cousin of the President) will sing. Gennaro Papi, musical director of the Chicago Grand Opera Company, is to conduct all the performances. The chorus, made up of 100 citizens of St. Louis, is in charge of Messrs. Bernabini and Spadoni. The entire season is under the direction of Guy Golterman, general manager.

DORIS DOE,
contralto of the Metropolitan Opera, on the boardwalk at Atlantic City, N. J., during a brief holiday.

JEANNE HASSLER,
contralto, gave a program for the crippled children of St. Agnes Hospital, White Plains, N. Y., on April 9. Ethel Verplanck was at the piano. Mme. Hassler chose numbers appropriate for a juvenile audience.

JASCHA HEIFETZ
played before a capacity audience in Moscow on April 11, his first appearance in Russia since he left the country as a boy prodigy. Those attending included the American Ambassador, William C. Bullitt, high Russian officials and most of Moscow's prominent musicians. The violinist chose to play at the Moscow Conservatory, where he had last appeared as a youth of sixteen.

MRS. WILLIAM NEIDLINGER
will teach voice at the Guilmant School, New York, during July as well as in her New York studio, alternating with a similar summer term in Milford, Pa. (Photo by Curtis Bell, Inc.)

PIETRO YON (at the organ),
organist, composer and music director of St. Patrick's Cathedral, with a group of soloists in the Cathedral Choir who are to take part in Yon's new oratorio, The Triumph of St. Patrick, at Carnegie Hall, New York, on April 29. The work will be given its world première under the patronage of Cardinal Hayes, with the composer at the organ, and Ruggere Vene conducting. Mr. Vene, a newcomer here, is an Italian composer and conductor, a former pupil and assistant of Ottorino Respighi in Rome, and prominent in Italian music activities. (Photo by Vandamm Studio.)

(See Inside Front Cover for Additional News Pictures)

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